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ILLUSTRATIONS

OF

BAPTISMAL FONTS.

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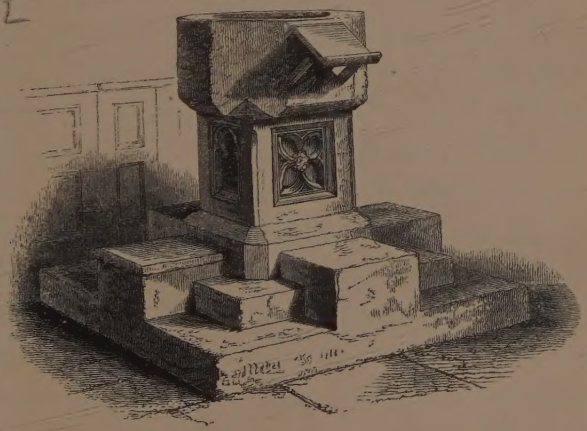
BAPTISMAL FONTS.

WITH AN INTRODUCTION BY

F. A. PALEY, M.A.

HONORARY SECRETARY OF THE CAMBRIDGE CAMDEN SOCIETY.

[Thomas Combe]



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ADVERTISEMENT.

THE Editor cannot conclude the present Series of ILLUSTRATIONS OF BAPTISMAL FONTS, without avowing the important assistance he has received during its progress, in admirable drawings, and local and antiquarian information. From the many to whom he is thus indebted, he feels bound to select those who have more particular claims to his acknowledgment, and has pleasure in thus publicly and gratefully naming F. A. Paley, Esq., M.A.; Rev. W. Airy, Keysoe; Rev. C. Boutell, Sandridge; Rev. W. Drake, Coventry; Rev. W. Haslam, Perranzabuloe; C. U. Kingston, Esq. Ashborne; T. F. Lee, Esq. Shottesham; J. H. Markland, Esq. Bath; J. W. Wilson, Esq. Louth; Dawson Turner, Esq. Norwich; J. E. Carlos, Esq. and C. Baily, Esq. London; nor can he omit to mention Mr. O. Jewitt, Oxford, who engraved so many of the examples, and to whom the work owes many valuable suggestions.

T. C.

OXFORD, August 19, 1844.

INTRODUCTION.

PERHAPS there is no subject in the whole range of Ecclesiastical Antiquities so difficult to arrange and discuss in all its departments, historical, architectural, and decorative,[a] as that of BAPTISMAL FONTS. But a less comprehensive method must be adopted, when the space allotted for the purpose, as in the present instance, is of necessity limited, and the mode of treatment therefore confined to general statements and investigations of leading principles. For it is a hopeless task to reduce to the compass of a brief Introduction the numerous bearings which any one of these heads will be found to assume, or to give a complete summary of the varied information which has already been put forth in books on a topic of such well-known antiquarian interest. It is scarcely necessary to add, that the comparatively small number of examples which our Series affords for the illustration of the following remarks, renders it impossible to represent every peculiarity in the forms and devices of Ancient Fonts. Many examples indeed have been cited, and still more have been

[a] The shape, construction, and manner of support on arches, stem, or shafts, &c., are properly *Architectural* questions. The *Decorative* comprehends the sculpture and enrichment, especially emblematical design.

examined, besides those contained in the present work;[b] yet how small a part of a boundless field has been laid open to view, will be felt by every one who has been engaged in the same undertaking. For these reasons we shall not attempt to trace the history and origin of Fonts, but shall refer our readers to the works of Gough, Robinson, Bingham, Wheatley, Fosbrooke, and the writers in the Archæologia, in which two papers may be particularly mentioned, one by Mr. Carte, in vol. x. p. 209; and one by the Rev. Samuel Denne, vol. xi. p. 108. The articles on the same subject by J. Adey Repton, Esq., vol. xvi. p. 335 and Mr. Gough, vol. x. p. 183, should also be consulted. The excellent series of Fonts by Mr. Simpson, with its learned preface, and a chapter on the subject in Mr. Poole's "Appropriate Character of Church Architecture," are familiar to most; beside which, a vast number of engravings of ancient Fonts, and many occasional observations upon them, may be found dispersed through various publications by any one who will take the trouble to search for them.

We shall devote the following remarks principally to the architectural view of the subject; and even this we shall be compelled to go through in a somewhat cursory and imperfect manner, though perhaps more in detail than has yet been attempted. In truth, from the great antiquity, the obscure and symbolical character of the earlier examples, the progressive changes in shape and detail, and, above all, from the boundless variety of design, for which the Baptismal Fonts of this country are remarkable

[b] Those referred to at the foot of the page are in our own Series.

beyond those of any other;[c] to which may be added, the impossibility of deducing positive rules in all cases for determining their dates; result difficulties of classification and uncertainty in the use of facts, which can only be fully overcome by the most laborious research, or removed by the collection and comparison of almost countless examples. Again, when any general principle or any apparently consistent theory shall have been formed, by which these questions may seem capable of plausible solution, we sometimes find the exceptions so numerous, and the contradictory evidences so strong, that we are compelled either to abandon in despair, or to regard as an unsafe and therefore a valueless system, the conclusions at which we may have arrived. And if even well defined and seemingly indubitable characteristics of style are not always to be depended upon, still more frequently does the absence of distinctive marks cause perplexity in the investigation. A rude block of stone, hollowed out at the top, with scarcely a moulding or a particle of sculpture upon it, requires in truth a critical and experienced eye to guess at its probable antiquity. For it is manifest that the date of the church in which it may be placed is the most unsafe and unconvincing evidence that can be followed in deciding that of the Font. The sanctity rightly and reasonably attached to the consecrated instrument of a Holy Sacrament caused the careful preservation of Fonts unchanged by centuries of rebuilding and alteration. Thus we cannot doubt that

[c] Mr. Rickman remarks, Archæologia, vol. xxv. p. 163, that the Fonts in France are generally of little interest or antiquity.

a considerable number of Fonts now exist in England wherein the Saxon infant received the waters of salvation from the hand of that ancient priest whose bones, for aught we know, may moulder under the pavement of a church reconstructed on its original foundations six centuries after his death. Most frequently, however, the rude and unshapely Font of this era was replaced in later times by one of costly sculpture and profuse religious decoration; and thus we cannot find a very great number of examples of decidedly earlier date[d] than the Norman era, when Fonts were made so elaborately beautiful and so quaintly curious that they well deserved the respect and value which they ever after received as works of art and memorials of bygone devotion, as well as from their hallowed use in the service of the Church. Thus Norman Fonts are now common, while earlier specimens are but seldom found. Whether the former, many of which were certainly extremely plain, were always retained in rebuilding or improving an ancient church, we cannot tell; though we may fairly infer that such was generally the case. Probably the preservation or removal of early Fonts was a custom more or less prevalent at different times and in different places, according to the facilities for procuring stone, or other local circumstances. The Decorated age, with all its costly and numerous buildings, produced comparatively few Fonts; at least the Fonts of this style are the least common, while perhaps churches are most frequent.

[d] We know from Bede that stone Fonts were not used in Churches in his time.

In some cases, the date of the Font may be fairly conjectured, if not satisfactorily determined, in the absence of any particular characteristic of mouldings or device, by some constructive peculiarity in its position. Thus, the plinth of a pier may be elongated towards the west, and exactly adapted to the size and shape of the Font which stands upon it. A careful examination of the masonry will often prove that in such cases both are coeval. Of course such evidence is inconclusive: because the plinth *may* have been adapted to receive an earlier Font; but unless a marked difference of date is observable, the presumption is manifestly in favour of the opinion that both were placed there together. Perhaps also the side of the Font next the pier is plain, while the others are enriched with sculpture.[e] We have met with Fonts partly built into the pier of the belfry arch, as at Great Abingdon, and Little Shelford, Cambridgeshire; or closely adjoining it, and evidently placed there when the arch was built, as at Barton and Rampton in the same county. Frequently large plinths or masses of masonry are laid down at some depth in the floor of the church, forming as it were almost a part of the original foundations; and in these cases the Fonts which they bear will generally be found coeval with the church, since a Font of one style seems seldom to have been made to fit the steps or base of another; nor, so far as we have observed, do ancient plinths appear to have been altered in form or size to fit later Fonts. It is of course impossible to say that these plinths

[e] Stoke Golding.

may not have been laid down at later periods, or at the time of building the church been made to receive an earlier Font. Yet the fact is, as we have stated, that they generally appear to coincide; and the above peculiarities certainly militate strongly against the truth of a common opinion, that Fonts were formerly placed in porches. As Norman churches very seldom had porches, and later buildings often retain their original Fonts in their original positions in the interior of the nave, we must conclude that though some part of the baptismal rite was performed before entering the church, the Font itself was never placed in so inconvenient a place; especially as no vestige seems ever to have been observed of such having once been the fact. We may here remark, that little reliance must be placed on the kind of stone used for the Font differing from or agreeing with that of the church, as furnishing an evidence of coeval date: for many quarries which supplied rag or small ashlar fit for building, would not yield large and solid blocks for Fonts.

As a general rule, the style, mouldings, and decorations of Fonts precisely correspond with the details of Ecclesiastical Architecture of the same period. Thus Norman Fonts commonly exhibit the *square* form, and the low heavy appearance,[f] which mark the capitals and other features of Norman buildings. The intersecting arch,[g] and varied surface sculpture,[h] the grotesque imagery,[i] and the shaft and cushion capital,[k] are alike observable in both. In

[f] Locking. [g] Sandridge. [h] West Chelborough.
[i] Alphington. [k] St. Philip, Bristol.

Early English Fonts, the trefoil sunken arch,[l] the crisp foliage,[m] the detached shafts,[n] with characteristic bases and capitals, the deep hollow mouldings, the splays and chamfers, are all very familiar to the observer of the style. In Decorated Fonts we first find the richly crocketed canopy,[o] the panelled flowing tracery,[p] the ball-flower,[q] the diapered ground,[r] the exuberance of niche and sculptured foliage,[s] and the octagonal stem with slender engaged shafts,[t] which now serve only to ornament, and not to support. In Perpendicular Fonts we become conscious of sameness and repetition of device. The earlier the Font, the freer the fancy and the more indulgent the genius of the artist. To the Norman, scarcely any object of ordinary observation and contemplation came amiss; men, animals, fishes, birds, plants, agricultural operations,[u] hunting,[v] hawking; the saint, the bishop, the priest, the warrior, the heraldic and conventional forms of creatures living and dead, were worked up with surprising ingenuity and ever varying forms of delineation. Unquestionably the designers of Norman Fonts loved to expatiate in the religious mysticism of the age; they loved, too, to embody in speaking stone the favourite legends of local saints, and probably also historical incidences. While we see here the Serpent overcome, or the Salamander, the Baptism of the Saviour, and descent

l Ashborne. m All Saints, Leicester. n Lanteglos.
o Hedon,—Wortham. p Strubby. q Brailes.
r Ewerby. s Patrington. t St. Gregory, Norwich.
u Burnham Deepdale, Norfolk, engraved in the Archæologia, and Cotman's Antiquities of Norfolk.
v Alphington.

of the Holy Dove,[w] the Crucifixion,[x] the Temptation, and other Scriptural subjects; the mystic Vesica Piscis, or the entwined and fretted arms of the floriated Cross; here we find a representation, to us perhaps unintelligible, because the circumstances are unknown, yet evidently descriptive of some mediæval miracle,[y] or some mighty display of the power of the Church. The Fonts of the thirteenth and fourteenth centuries are varied in ingenious devices and in ornamental detail; but they contain little beyond mere architectural ornaments. The late Fonts exhibit a somewhat different kind of decoration. Effigies, no longer grotesque, but saintly and life-like, of holy personages;[z] séjant lions,[a] Evangelistic symbols,[b] shields,[c] the Seven Sacraments,[d] the instruments of the Passion,[e] with occasionally inscriptions[f] or initial letters,[g] constitute the chief sources of design. The enrichment of every part, and especially of the sides, generally in quatrefoiled circles,[h] sometimes double-feathered, and the panelling of the stem in vertical tracery,[i] very often with Angels having outspread wings[j] in the upper part, are peculiarities usually observable in this style. So constantly indeed do these features occur, that it appears evident either that inventive genius was declining, or the subjects of design were felt to be exhausted. Grotesque sculpture is very rare in late Fonts: at Barrowby, near Grantham, the stem is pierced, and contains

[w] Fincham. [x] Coleshill. [y] Stoke Cannon.
[z] All Saints, Norwich. [a] Wiston;—Covenham St. Mary.
[b] Stoke by Nayland. [c] Ufford. [d] Nettlecombe,—Walsoken.
[e] North Bradley. [f] Bourn. [g] Fakenham.
[h] Saffron Walden. [i] Weston. [j] Axbridge.

within three monkeys, as in a cage. The graver charge of indecency attaches to a sculpture on the Decorated Font at East Keal, Lincolnshire.

Norman[k] and Early English[l] Fonts are very generally supported by central and surrounding shafts; Decorated and Perpendicular by a single stem. This is the case indeed almost invariably in the latter, though the Font in Trinity Church, Hull, and some of the Cornish Fonts[m] are exceptions; but not a few Decorated Fonts retain the earlier arrangement in this respect, as at Ketton, Rutland, and Hildersham, Cambridge. A kind of intermediate form occurs in the fine early Decorated Font at Linwood, Lincolnshire, where the square stem has its angles rounded off into engaged shafts, with plain capital and base mouldings. Sometimes a simple octagonal block is placed immediately upon a plinth, as at St. Martin's, Stamford, Goadby Marwood, Leicestershire, and Heveningham, Norfolk; and the sides of these Fonts are usually ornamented with the flowing window tracery and geometric figures of the style, not cut deep in the surface, but formed of half-round mouldings. In some Decorated Fonts we observe the shafts merging or becoming engaged in the central stem, just as the clustered column grew out of the pier surrounded by detached shafts. This may be seen at Wolston, Warwickshire, Ditchingham, Norfolk, and a great number of examples. The angles of octagonal Decorated stems have usually

[k] Hunstanton.— Southover.—Palgrave.— New Shoreham.— St. Germans.—Perranzabuloe.—St. Cuthbert.—Belaugh.—Bodmin.—Stibbington.
[l] All Saints, Leicester.—Aldenham.—Itchenor. [m] St. Neot.—Boconnoc.

small shafts or round mouldings, while the Perpendicular[n] have slender buttresses; but these two peculiarities are often interchanged. The stems of Decorated Fonts are often quite plain, even where the bowl has the greatest enrichment, as at Wortham, Suffolk, and Shelfanger, Norfolk. This is rarely the case in Perpendicular Fonts, where panelling became almost universal; it may, however, be occasionally found, as at Bourn, Lincolnshire. A common peculiarity in the stems of Decorated Fonts, though seldom seen in the later examples, is the octagonal form bevilled or chamfered from a square in the lower part. In early Fonts the central support is often destitute of capital and base, while the shafts have both. A few Early English and Decorated Fonts are supported upon arches, either with or without a central stem. Such occur at Barnack, West Deeping, Lincolnshire, and Foxton, Cambridgeshire. The effect is admirable, the arches not being merely panelled ornaments, but pierced through; and it is surprising that this construction is of such rare occurrence, when we consider that the Gothic principle requires every shaft to be surmounted by an arch rather than a horizontal impost. The angular props of Fonts, however, may be more properly considered as mere *legs* or supports, as they are often without any mouldings in early examples, though in those of Early English date they are usually furnished with bold capitals and bases, as at Standground, near Peterborough and Bainton, Northamptonshire; both beautiful though simple Fonts.[o]

[n] North Bradley. [o] Thurlby.—Tickenham.

Norman Fonts very often stand upon a single massive circular stem; and their design sometimes resembles a very depressed pier, the bowl forming the capital, and the plinth the base. Examples in our series are Thornbury and Westerleigh, Gloucestershire, and St. Philip, Bristol. Accordingly with this principle, the square form is the most frequent in this period. Now the octagon arose simultaneously, or nearly so, in Fonts and in capitals; and though in the former case a symbolical meaning, that of Regeneration, has been attached to this shape, yet its origin is apparently constructive, from removing each superfluous and projecting angle of a square. In some cases this is shewn by the upper part of the bowl being octagonal, the lower square, as at Winfarthing, Norfolk, and Whaplode, Lincolnshire. Probably from this cause arises the fact, that pentagonal, hexagonal, or heptagonal Fonts are extremely rare; namely, because these shapes are of less ready geometric formation. But of these we shall speak hereafter.

The practice of raising Fonts on several steps is not uncommon even in early instances, as at Tallington, Lincolnshire, and Newenden, Kent. These steps are square, circular, or octagonal, without distinction of date. Perpendicular Fonts are sometimes mounted on a series of five or six steps, as at Walsoken, Norfolk; and the edges or *risers* of these steps are often richly panelled with sunken quatrefoils or other tracery, as at Walsingham, St. Peter's Mancroft, Norwich, and Worsted, Norfolk. Sometimes the steps are in the form of a cross, as at Stoke-by-

Nayland, and Walsingham. The kneeling stone, an appendage to, and usually a constructive part of, the steps, is found in very early Fonts, but is most common in those of later date.[p] It consists of a raised block or step at the west side of the Font, for the use of the priest at the office of Baptism. A remarkably perfect and well defined example occurs at Ufford, near Stamford. Occasionally there are two kneeling stones, one at the west, and one at the south side, as at Benington, Lincolnshire: and frequently the step or plinth is made broader and wider towards the west for the same purpose.

In respect of execution, Perpendicular Fonts are unquestionably the best. It is a curious fact, that Decorated Fonts are often the worst and coarsest specimens of sculpture and detail. Norman Fonts are the most elaborate; but the designs are often as outlandish and extravagant as the carving is bad. Early English Fonts are generally well cut; but they are of such unusual occurrence that it is difficult to assert as a prevailing principle their superior accuracy, though we believe they generally excelled in this respect. Transition-Norman Fonts are frequently very handsome; and they often exhibit the toothed-moulding, as at Tickencote, Rutland, Norton, Derbyshire, Twyford, Leicestershire, and Barrow, in the same county. This ornament scarcely occurs in specimens of the pure Early English style, where it might be most expected. It is found however, at St. Giles', Oxford.

The earliest Fonts are circular, either rude cylin-

[p] Holy Trinity, Coventry.—Ufford.—North Bradley.—Leverington.

drical stones, resembling a portion of a column, from which perhaps they were sometimes made, and placed without any intermediate support upon the ground; or worked in the shape of a clumsy vase or tub, as at Little Billing, Northampton, and West Putford; or mounted on a stem, as Chalk, Kent; sometimes quite plain, but more usually having a few broad and coarse annular base-mouldings. An interesting example occurs at Scartho, Lincolnshire, where the tower is Saxon. It is shaped like a hand-bason, and is placed on an irregular heptagonal plinth. Unhappily it is filled up with bricks and rubbish, and a small wooden pillar used for Baptism. Very frequently the under side of the bowl is bevilled away or rounded off to meet the stem; and this hemispherical form is extremely common in Norman Fonts, as at Cuxwold, Lincolnshire; Clipsham, Rutland; Heydon, Norfolk; Laxton, Northamptonshire; Plymstock, Devonshire. Very many early cylindrical Fonts remain: but they seldom bear any decisive mark of their date beyond their primitive shape or rude execution; though the remote antiquity of some of them at least cannot reasonably be doubted when we consider the arguments already alleged, and also the more definite character of Norman and later Fonts, to which these are evidently anterior in style. But many Fonts of undoubtedly Norman date consist simply of a low cylindrical stone,[q] either plain, as at Gilling, Yorkshire, or enriched with an upper border, as at Holton-le-Clay, Lincolnshire, or inter-

[q] Lewes.—Rothley.—Avebury.—Chelborough.—Alphington.—Little Billing.

secting arches, as at Sandridge, Hertfordshire, or other sculpture, as at St. Anne, Lewes, Witham on the Hill, and St. James Deeping, Lincolnshire, and usually raised on one or more circular steps. The octagonal or polygonal form[r] is also of great antiquity; the Font at Wimpole, near Cambridge, is probably of Saxon date. Nevertheless either square or circular, or both combined, as at Cabourn, Lincolnshire, is the prevailing early form; and these shapes continued in general use throughout the Transition, and the latter even through the Early English period; after which the octagonal form became all but universal. Still, there are some few square Decorated Fonts, as at Newick, Sussex; and even Perpendicular, as at Bradfield and Lindfield, Suffolk.[s] It is very common to find the three forms exhibited in the same Font; as a square bowl, a circular stem, and an octagonal plinth; or the same variety interchanged in position. Here the intentional difference of shape is obvious, and argues a degree of indecision in the use of any one rather than another. The octagon, however, is of comparatively rare occurrence in Fonts of the pure Norman style. It is common to find large cubical blocks, more or less adorned with sculptured decorations;[t] perhaps some of these may have been dismounted from the stems which they originally had. The bowl of Fonts of all dates is usually formed of a single block. In early circular Fonts, lined with lead, we occasionally find, as at St. Martin's, Canterbury, many small stones put together;

[r] Stibbington.—Perranzabuloe. [s] Archæologia, vol. xvi. p. 335.
[t] West Haddon.

and more frequently a lower ring of masonry, and the steps are so formed. The Fonts of a more fully developed kind may usually be divided into three parts; the bowl, the stem, with or without shafts, and the plinth, each of which are of course formed of separate stones. Where steps occur, these properly constitute a fourth component member of the whole.

Norman Fonts may generally be arranged under eight forms: square without stem, as West Haddon; square with stem, as Locking; square with shafts and central column, as Palgrave; cylindrical with stem, as East Haddon; cylindrical without stem, as Lewes; octagonal, generally without stem and shafts, as Witham on the Hill, Lincolnshire; rarely with, as Stibbington; cup-shaped, as Thorney, Sussex; cup-shaped on central stem, as Plymstock. It is highly probable, however, that in later ages some Fonts were mounted on stems for which they were not originally intended, as we have observed on the other hand that of many the stems or shafts were removed. We often find Norman Fonts mounted on Decorated or Perpendicular stems, as Fincham, Norfolk; and some, as at Braceborough in Lincolnshire, are apparently too low and small to have been originally without. But the larger square or circular Norman Fonts were rather like troughs than bowls, and are of sufficient size and height in themselves.

In considering the shape of Fonts, we must bear in mind the difficulty which the ancient builders experienced in raising and conveying large blocks of stone. We may reasonably suppose that the ready

ingenuity which their works always exhibit in adapting material to constructive necessity, exercised considerable influence in this respect also. A rude piece of rock, forming naturally an irregular polygon, might become too small by being reduced to a square or an octagon; and if this had been procured with some labour and delay, it was better to humour its perverse tendencies, and to let it retain its original form with little alteration, than to spoil or reject it. Hence perhaps, though allowing somewhat for occasional caprice, we meet with the following anomalous varieties.

DODECAGON.

Meppershall & Warden, Beds.[u]
Patrington, Yorkshire.

DECAGON.

Gravenhurst & Tingrith, Beds.[u]

HEPTAGON.

Chaddesden, Derbyshire.
Elmeswell, Suffolk.
Bowden Magna, Leicestershire.
Bowden Mayne, Lincolnshire.

HEXAGON.

Ramsey, Hunts, (Norman).
Sleaford, Lincolnshire.
Helmsley, Yorkshire.
Carlisle Cathedral.
Farringdon, Berks.
Bredon, Worcester.
Tickhill, Yorkshire.

HEXAGON (*continued*).

Kegworth, Leicestershire.
Bredon, Leicestershire.
Playford, Suffolk.
Lavenham, Suffolk.
Kirby Bellars, Leicestershire.
Dadlington, Suffolk.
Heckington, Lincolnshire.
Ewerby, Lincolnshire.
Brandeston, Suffolk.
Outwell, Norfolk.
Rolvenden, Kent.
Hardwick, Northamptonshire.
Minster Lovel, Oxon.

PENTAGON.

Hollington, Sussex.

OVAL.

Brington, Hunts.

It is probable that the Hexagon was considered a

[u] Lyson's Magna Britannia, vol. i. p. 32.

sufficiently legitimate form;[v] but it is not easy to account for the much greater rarity of Pentagonal and Heptagonal Fonts, on any principles either of symbolism or construction. Perhaps these figures are more difficult to draw with accuracy than a Hexagon; but the sides of the less usual angular shapes are often so irregular, that geometrical precision would seem to have been little regarded.

The material of Fonts is almost universally either lead or stone;[w] sometimes, but rarely, Purbeck marble is used, especially in earlier examples, as at Winchester Cathedral. A Perpendicular Font is made of it at All Saints, Stamford. There is no doubt that many Fonts were gorgeously painted and gilt, as vestiges of rich colouring may sometimes be detected (as at Blythborough, Suffolk,) on removing the coatings of wash; and the existence of many wooden covers at the present day similarly decorated renders it sufficiently probable that the same ornament was extended, as we know in other cases it frequently was, to the stone basin itself. No wooden Fonts, we believe, are known to exist, if we except that at Chobham, Surrey, which is of lead surrounded by wooden panels,[x] and the interesting example at Efenechtyd near Ruthin, where is a plain octagonal block of oak. It is not improbable that such may have been occasionally used in very early times. Several ancient Fonts of lead yet remain. They are all circular, and probably of late Norman date. Of

[v] The above list only supplies some examples; a great many more might be named.

[w] Durandus, vi. 82. 25.

[x] Simpson's Baptismal Fonts, Preface, p. viii.

those at Tidenham and Llancat, an account with illustrations is given in the Archæologia, vol. xxix. p. 19. Leaden Fonts occur at

Dorchester, Oxon.
Warborough, Oxon.
Long Whellington, Berks.
Wareham, Dorset.
Wolstane, Berks.
Ashover, Derbyshire.
Childrey, Berks.
Brookland, Kent.
Great Plumstead, Norfolk.
Clewer, Berks.
Pitcombe, Somerset.
Climbridge, Gloucester (with date 1640).
Brundall, Norfolk.
Siston, Gloucestershire.

A writer in the Archæologia, vol. xi. p. 122, mentions in a note that leaden Fonts exist also at Clifton, near Dorchester, Oxfordshire, and Walton on the Hill, Surrey.

There seems little doubt that almost all ancient Fonts were lined with lead, except where granite, marble, or some very hard and impervious stone was used for the purpose, and furnished with a plug and drain, which usually carried the water into a small dry tank immediately underneath.[y] Certain it is that the very earliest Fonts are generally fitted with lead, which has every appearance of being as old as the bowl. Many kinds of stone used for Fonts are so spongy and porous in their texture that water will readily penetrate them; and this would soon have destroyed the external sculpture had not some method been adopted for making them retentive.

Another reason for supposing that the leaden

[y] See description of Font at Warborough.

lining was universal even in early Fonts, is this:—that they were always *kept* filled with water;[z] and this could hardly have been done in ordinary cases without the use of lead. Hence, in part at least, arose the use of wooden covers, which were not, as some suppose, mere useless ornaments, but designed to keep the water always fresh and clean. The reason assigned by Lyndwode is *propter sortilegia*—to avoid magic influences. The earlier Fonts were covered with a flat board, fastened down by staples fixed in the stone, and projecting above the upper margin. These very frequently remain, though the covers have long disappeared from time or violence. Very often the staples themselves have been forcibly extracted, and the stone shattered in consequence. No doubt the covers were locked upon the Fonts by these means. At Wickenby, Lincolnshire, the original fastening remains, consisting of an iron bar, one end of which is thrust through a hole in an upright wooden handle in the centre of the cover, and into a staple at the side; the other end has an eyelet or loop, which is padlocked to a similar staple on the opposite side. It does not appear that the lofty spire-canopies of which such exquisite examples remain at Sall and Castleacre, Norfolk, St. Gregory's, Sudbury, Worlingworth, and Elsing, Suffolk, Ewelme, Oxon, Freiston, Lincolnshire, and many other places, were in use before the fifteenth century. That at Elsing is probably the earliest. They continued, however, to be made till a period long after the Reformation; and many exist of Jacobean

[z] Lyndwode, p. 241.

or debased work, which are generally richly adorned with painting.[a] These late covers are often flat at the top instead of tapering to a point, which gives a heavy and clumsy appearance. At Burgh, Lincolnshire, is a perfect specimen of the Elizabethan period, which is locked down on one side of the Font. The larger covers are usually fixed, and have a compartment opening like a door to give access to the interior of the Font. More generally however they are drawn up by pulleys from the roof or from under an arch. Sometimes, as at Thaxted and Littlebury, Essex, the entire Font is encased in wood, to which the cover is made to fit.

Some Fonts bear Inscriptions. Very ancient examples occur at Lullington, Somerset, Bridekirk, Cumberland (engraved in the Archæologia, vol. ii. p. 131), Stanton Fitz Warren, Wilts, and Little Billing, Northamptonshire. An Early English inscription, in Norman French, is given in our engraving of Keysoe Font, Bedfordshire. Decorated initial letters occur at Shelfanger and Fakenham, Norfolk; Stanton Harcourt, Oxon; and at St. Nicholas, Rochester,[b] the word CRISTIAN is engraved in plain early characters on an octagonal Font, each side containing a letter. Perpendicular Fonts more frequently than any other exhibit this peculiarity. The example at Bourn, Lincolnshire, is given in our series. At Threckingham, in the same county, a black-letter inscription, which we believe

[a] Lanreath.—Plymstock.

[b] Archæologia, vol. ix. p. 134.

has never yet been decyphered,[c] is engraved round the base. The same occurs at Worlingworth, Suffolk, whither the present Font and cover are said to have been removed from the Abbey of Bury St. Edmunds. At Burgate, Lowestoft, Walsoken, and Kelling, Norfolk; Catterick, Yorkshire, St. Mary's, Beverley, and not a few other places, are similar examples. At Cockington, Devonshire, there is an inscription in brass letters on the upper chamfer of the bowl. The beauty and appropriateness of this kind of decoration no one will dispute. A legend, whether dedicatory or Scriptural, is a becoming way of conveying instruction or commemorating an act of pious beneficence.[d] No instance has come to our knowledge of the date of its erection being sculptured on a Font, at least before the time of the Reformation, except that at Kirton, Lincolnshire, which has the date 1405.

The following are examples of sepulchral inscriptions on Fonts: Worlingworth, Orford, Suffolk; Kirton, Brianstone, Dorset; Bolton by Bowland, Yorkshire; Newark, Nottinghamshire.

Less appropriate, though not less frequently found in Fonts, especially of the fifteenth and sixteenth centuries, is heraldry. Blank shields indeed constantly occur, but only as panel or spandril ornaments; but heraldic bearings, either sculptured or painted, (which plain shields may sometimes have been,) are exceptions to the general practice. An instance of Early Decorated, if not Early English,

[c] Given in Simpson's Baptismal Fonts.

[d] St. Mary, Beverley.—Walsoken.

era, from West Deeping, Lincolnshire, is engraved in Simpson's Illustrations of Baptismal Fonts. Our own series contains the following

Decorated.

Rolvenden.
Market Bosworth.
Finchingfield.
Shelfanger.

Perpendicular.

Stanton Harcourt.
Stoke by Nayland.
North Bradley.
Wiston.
Holy Trinity, Coventry.
Fakenham.
St. Goran.

Bredon, Worcestershire; Catterick, Yorkshire; Herne, Kent; Ufford, Suffolk; South Kilvington, Yorkshire; Howell, Lincolnshire; furnish other examples. The correct taste generally shewn by the mediæval artists in ecclesiastical devices probably made them feel the unfitness of heraldry in this position. Certain it is, that in an age which gloried in that science, and when every church wall and window exhibited some badge of chivalrous distinction, comparatively few such devices were allowed to have place on Fonts. Admitting that heraldic bearings are unsuitable to such purposes as this, we doubt whether the custom, sparingly as it certainly was adopted, deserves the strong reprobation it has

sometimes met with.[e] Certainly heraldry is the least objectionable way of commemorating a person without the parade of a name; and whether founder, benefactor, or donor of the Font, Bishop of the Diocese or Lord of the Manor, the compliment was a harmless one, and not necessarily dictated by a love of worldly pride or family distinction. Merchants' marks sometimes occur on Fonts. The Tudor rose is constantly found in late examples, but scarcely as an heraldic ornament.

A very remarkable appendage to some few Fonts is a small projecting bracket or ledge near the upper part, as exhibited in the wood-cut of that from Pitsford, Northamptonshire. Another occurs at Youlgrave, Derbyshire.[f] Its use is altogether uncertain. Some have supposed that it was intended to receive the crewet of holy oil.

The position of Fonts varies considerably. The principle however always observable is to place them near a western entrance. A very common site for Early English or Decorated Fonts is on the west side of the nearest nave pier to the left as you enter by the south porch. Sometimes, where there is no north door, the Font is placed against the north wall, as at Oakington and Long Stanton, Cambridgeshire; but this is not very common. Still more rarely is the Font placed in the centre of the church, as at Castle Rising. The usual position of late Fonts is a little to the east of the belfry arch, be-

[e] See Mr. Poole's Appropriate Character of Church Architecture, Chap. v.

[f] Engraved in Markland's Remarks on English Churches, p. 92.

tween two nave piers. The typical signification of proximity to a doorway, entrance into the Church by Baptism, is well known. If a Font is found anywhere eastward of the centre of the nave, it is almost sure to have been moved from its original place. At Milton near Cambridge it is against the chancel arch, and appears long to have occupied that unusual position.[g]

The octagonal form is said to symbolize REGENERATION, because seven days created the old world and the man of sin, the eighth day the new man of grace and salvation. We may here notice that singular and interesting type of Baptism, the Salamander; usually represented on Fonts as a lizard or serpent-like animal. They are by no means of common occurrence. We may mention instances at Salehurst, Sussex; Norton and Youlgrave, Derbyshire; Bridekirk, and Dearham, Cumberland; Winchester Cathedral, and perhaps Sculthorpe, Norfolk. This creature typifies Baptism "with the Holy Ghost and with Fire."

The shape of the interior, or aperture, is almost always circular, irrespectively of the external form of the bowl. A very few foliated bowls occur, as at Wellow, Somerset, and Lenton, Nottinghamshire; an idea perhaps derived from the orifices of piscinæ. No example of an octagonal bowl has come to our knowledge, except those of Lanteglos, Cornwall, and Yate, Gloucestershire. Square apertures are not very uncommon in Norman Fonts.[h] For the diame-

[g] Tickencote.

[h] St. Philip, Bristol.—Thornbury.—Westerleigh.

ter and depth of the bowl in ancient Fonts no rule can be given: from one and a half to two feet wide by about one foot deep seem the average measurements. One of the largest bowls we have met with is at Bradley, Lincolnshire, which is nearly a yard across.

It is, however, well known that ancient Fonts were made large enough for the complete immersion of infants. Exceptions to this all but universal practice are very rare; one or two instances are quoted in the Archæologia, vol xi. p. 123. At Horbling and Dembleby, Lincolnshire, are extremely small and probably modern Fonts formed out of a stem or shaft. The violation of the same principle, arising from the unhappy custom of aspersion now prevalent in the English Church, is one of the commonest and worst faults of modern usage. We have seen *solid* Fonts, in which about a cup-full of water would lie in a small cavity at the top. The general use of white basins and other paltry and irreverent expedients[k] are too well known to need remark or comment. Modern Fonts, until lately, when some very fine imitations of ancient models have been executed in stone, have generally been either pots of Wedgewood ware placed *upon* or under the Altar, or at least within the Altar rails, or in the Chancel; or they have been meagre stone pedestals with a small white marble basin on the top, or perhaps Italian vases with all sorts of pagan devices upon them. These and such practices are fearful abuses both of common propriety and rubrical ordinances.

[k] Forbidden by Elizabeth in 1584. Archæologia, vol. x. p. 207.

It is not our province to speak of the corresponding depreciation of a Holy Sacrament, which has ever been found to accompany contempt for and neglect of the visible instruments of its administration. We would rather dwell lightly on the faults of a most uncatholic and perverted spirit, which turned out of the churches in hundreds their beautiful ancient Fonts, and profanely converted them into water-troughs to catch the rain from the roof, or supply the animals of the field with drink. But at the same time we must endeavour to amend the many abuses in this respect which are yet to be lamented in our own times. The number of desecrated Fonts which has come to our knowledge in the course of the present publication is a startling proof how very far we are yet removed from a return to those Catholic practices, which the bitterest hatred and the strongest puritanical influence could not abolish from the Church of the seventeenth century, but which we have lived to see rendered obsolete by mere apathy and idle content. But it may be hoped that interest in the things themselves is ever intimately connected in a right mind with interest in their use; and that we shall yet see the profanations which exist in the Church vanish before the revival of a neglected ritual and with it of a more rigorous superintendence over ecclesiastical matters.

CHRONOLOGICAL INDEX.

NORMAN.

Little Billing	Northamptonshire.	New Shoreham	Sussex.
Stratton	Cornwall.	Locking	Somersetshire.
Chalk	Kent.	Lewes, St. Anne	Sussex.
Aston-le-Walls	Northamptonshire.	Perranzabuloe	Cornwall.
Fincham	Norfolk.	Lenton	Nottinghamshire.
Stoke Cannon	Devonshire.	East Haddon	Northamptonshire.
St. Germans	Cornwall.	Hartland	Devonshire.
Westerleigh	Gloucestershire.	Sandridge	Hertfordshire.
Holt	Worcestershire.	Avebury	Wiltshire.
Mevagissey	Cornwall.	Alphington	Devonshire.
Dodford	Northamptonshire.	West Haddon	Northamptonshire.
West Chelborough	Dorsetshire.	Hunstanton	Norfolk.
Plymstock	Devonshire.	Heckingham	Norfolk.
Lanreath	Cornwall.	Southover	Sussex.
Launceston	Cornwall.	St. Cuthbert	Cornwall.
Eydon	Northamptonshire.	West Shefford	Berkshire.
St. Philip	Bristol.	Stanton Fitz Warren	Wiltshire.
Thornbury	Gloucestershire.	Palgrave	Suffolk.
Rothley	Leicestershire.	Gillingham	Kent.
Newenden	Kent.	Liddiard Milicent	Wiltshire.

NORMAN. (TRANSITION.)

Bodmin	Cornwall.	Belaugh	Norfolk.
Stibbington	Huntingdonshire.	Stonesby	Leicestershire.
Sapcote	Leicestershire.	Tickencote	Rutlandshire.

EARLY ENGLISH.

Warborough	Oxfordshire.	Norbury	Derbyshire.
Lanteglos	Cornwall.	Bradley	Derbyshire.
Rotherfield Greys	Oxfordshire.	Irchester	Northamptonshire.
Bradbourne	Derbyshire.	Acton Burnell	Shropshire.
Thurlby	Lincolnshire.	Leicester	All Saints.
Aldenham	Hertfordshire.	Norton	Derbyshire.
Tickenham	Somersetshire.	Keysoe	Bedfordshire.
King's Cliff	Northamptonshire.	Hardwicke	Northamptonshire.
Itchenor	Sussex.	Thorpe	Lincolnshire.
Weston	Lincolnshire.	Lostwithiel	Cornwall.
Ashborne	Derbyshire.		

DECORATED.

Weston . . .	Warwickshire.	Rolvenden . .	Kent.
Strubby . . .	Lincolnshire.	Shelfanger . .	Norfolk.
Goadby Marwood	Leicestershire.	Finchingfield .	Essex.
Stoke Golding .	Leicestershire.	Maltby-le-Marsh	Lincolnshire.
Whitwick . .	Leicestershire.	King's Worthy .	Hampshire.
Abbot's Langley	Hertfordshire.	Pitsford . . .	Northamptonshire.
Patrington . .	Yorkshire.	Bradley . . .	Lincolnshire.
Wortham . .	Suffolk.	Ditchingham . .	Norfolk.
Market Bosworth	Leicestershire.	Postwick . . .	Norfolk.
Hedon	Yorkshire.	Norwich . . .	St. Gregory.
Exton	Rutlandshire.	Norwich . . .	All Saints.
Ratby	Leicestershire.	Ewerby . . .	Lincolnshire.
Wolston . . .	Warwickshire.	Galway . . .	Ireland.

DECORATED. (TRANSITION.)

Penton . . .	Hampshire.	Poynings . . .	Sussex.
Cricklade . . .	Wiltshire.	Orchardleigh .	Somersetshire.

PERPENDICULAR.

St. Goran . .	Cornwall.	Ufford . . .	Northamptonshire.
North Somercotes	Lincolnshire.	North Bradley .	Wiltshire.
Covenham St. Mary	Lincolnshire.	Coventry . .	Holy Trinity.
Bourn	Lincolnshire.	Stanton Harcourt	Oxfordshire.
Yate	Gloucestershire.	Bradford Abbas .	Dorsetshire.
Saffron Walden .	Essex.	Hurley . . .	Berkshire.
Old Sodbury . .	Gloucestershire.	Wiston . . .	Suffolk.
Fakenham . .	Norfolk.	Minster Lovel .	Oxfordshire.
Stoke by Nayland	Suffolk.	Pinchbeck . .	Lincolnshire.
Norwich . . .	St. John, Sepulchre	Boconnoc . . .	Cornwall.
Ewelme . . .	Oxfordshire.	Petrockstow . .	Devonshire.
Leverington . .	Cambridgeshire.	St. Neot . . .	Cornwall.
Nettlecombe . .	Somersetshire.	Walsoken . .	Norfolk.
Axbridge . . .	Somersetshire.		

ALPHABETICAL INDEX.

Abbot's Langley	Hertfordshire	Decorated.
Acton Burnell	Shropshire	Early English.
Aldenham	Herts	Early English.
Alphington	Devon	Norman.
Ashborne	Derbyshire	Early English.
Aston-le-Walls	Northamptonshire	Norman.
Avebury	Wilts	Norman.
Axbridge	Somerset	Perpendicular.
Belaugh	Norfolk	Norman. Trans.
Boconnoc	Cornwall	Perpendicular.
Bodmin	Cornwall	Norman. Trans.
Bourn	Lincolnshire	Perpendicular.
Bradley, North	Wilts	Perpendicular.
Bradbourne	Derbyshire	Early English.
Bradford Abbas	Dorsetshire	Perpendicular.
Bradley	Lincolnshire	Decorated.
Bradley	Derbyshire	Early English.
Bristol	St. Philip	Norman.
Chalk	Kent	Norman.
Chelborough, West,	Dorsetshire	Norman.
Covenham, St. Mary,	Lincolnshire	Perpendicular.
Cricklade	Wiltshire	Decorated. Trans.
Ditchingham	Norfolk	Decorated.
Dodford	Northamptonshire	Norman.
Ewelme	Oxfordshire	Perpendicular.
Ewerby	Lincolnshire	Decorated.
Exton	Rutlandshire	Decorated.
Eydon	Northamptonshire	Norman.

Fakenham	Norfolk	Perpendicular.
Fincham	Norfolk	Norman.
Finchingfield	Essex	Decorated.
Galway	Ireland	Decorated.
Gillingham	Kent	Norman.
Goadby Marwood	Leicestershire	Decorated.
Haddon, East	Northamptonshire	Norman.
Haddon, West	Northamptonshire	Norman.
Hardwicke	Northamptonshire	Early English.
Hartland	Devon	Norman.
Heckingham	Norfolk	Norman.
Hedon	Yorkshire	Decorated.
Holt	Worcestershire	Norman.
Holy Trinity	Coventry	Perpendicular.
Hunstanton	Norfolk	Norman.
Hurley	Berks	Perpendicular.
Irchester	Northamptonshire	Early English.
Itchenor	Sussex	Early English.
Keysoe	Bedfordshire	Early English.
King's Worthy	Hampshire	Decorated.
King's Cliff	Northamptonshire	Early English.
Lanreath	Cornwall	Norman.
Lanteglos	Cornwall	Early English.
Launceston	Cornwall	Norman.
Leicester	All Saints	Early English.
Lenton	Nottinghamshire	Norman.
Leverington	Cambridgeshire	Perpendicular.
Lewes, St. Anne	Sussex	Norman.
Liddiard Milicent	Wiltshire	Norman.
Little Billing	Northamptonshire	Norman.
Locking	Somerset	Norman.
Lostwithiel	Cornwall	Early English.

Maltby-le-Marsh .	Lincolnshire . . .	Decorated.
Market Bosworth .	Leicestershire . .	Decorated.
Mevagissey . . .	Cornwall	Norman.
Minster Lovel . .	Oxfordshire . . .	Perpendicular.
Nettlecombe . . .	Somerset	Perpendicular.
Newenden . . .	Kent	Norman.
New Shoreham . .	Sussex	Norman.
Norbury	Derbyshire . . .	Early English.
North Somercotes .	Lincolnshire . . .	Perpendicular.
Norton	Derbyshire . . .	Early English.
Norwich	St. Gregory . . .	Decorated.
Norwich	St. John, Sepulchre,	Perpendicular.
Norwich	All Saints . . .	Decorated.
Orchardleigh . .	Somersetshire . .	Decorated. Trans.
Palgrave	Suffolk	Norman.
Patrington . . .	Yorkshire . . .	Decorated.
Penton	Hampshire . . .	Decorated. Trans.
Perranzabuloe . .	Cornwall	Norman.
Petrockstow . . .	Devonshire . . .	Perpendicular.
Pinchbeck . . .	Lincolnshire . . .	Perpendicular.
Pitsford	Northamptonshire .	Decorated.
Plymstock . . .	Devon	Norman.
Postwick	Norfolk	Decorated.
Poynings	Sussex	Decorated. Trans.
Ratby	Leicestershire . .	Decorated.
Rolvenden . . .	Kent	Decorated.
Rotherfield Greys .	Oxfordshire . . .	Early English.
Rothley . . .	Leicestershire . .	Norman.
Saffron Walden . .	Essex	Perpendicular.
Sandridge . . .	Hertfordshire . .	Norman.
Sapcote	Leicestershire . .	Norman. Trans.
Shefford, West . .	Berks	Norman.
Shelfanger . . .	Norfolk	Decorated.

Sodbury, Old	Gloucestershire	Perpendicular.
Southover	Sussex	Norman.
Stanton Fitz Warren,	Wilts	Norman.
Stanton Harcourt	Oxfordshire	Perpendicular.
Stibbington	Huntingdonshire	Norman. Trans.
Stoke Golding	Leicestershire	Decorated.
Stoke by Nayland	Suffolk	Perpendicular.
Stoke Cannon	Devon	Norman.
Stonesby	Leicestershire	Norman. Trans.
Stratton	Cornwall	Norman.
Strubby	Lincolnshire	Decorated.
St. Cuthbert	Cornwall	Norman.
St. Germans	Cornwall	Norman.
St. Goran	Cornwall	Perpendicular.
St. Neot	Cornwall	Perpendicular.
Thornbury	Gloucestershire	Norman.
Thorpe	Lincolnshire	Early English.
Tickencote	Rutland	Norman. Trans.
Tickenham	Somerset	Early English.
Thurlby	Lincolnshire	Early English.
Ufford	Northamptonshire	Perpendicular.
Walsoken	Norfolk	Perpendicular.
Warborough	Oxfordshire	Early English.
Westerleigh	Gloucestershire	Norman.
Weston	Warwickshire	Decorated.
Weston	Lincolnshire	Early English.
Whitwick	Leicestershire	Decorated.
Wiston	Suffolk	Perpendicular.
Wolston	Warwickshire	Decorated.
Wortham	Suffolk	Decorated.
Yate	Gloucestershire	Perpendicular.

ERRATA.

Weston, Suffolk, *read* Wiston, Suffolk.
Petrockstow, Cornwall, *read* Devonshire.

The Binder is requested to arrange the plates, and the descriptions to face them, according to the Chronological Index. And to cancel the description of Weston, Suffolk, given in Part VII. and substitute Wiston, in Part VIII. Also that of Ufford, given in Part VI.

LITTLE BILLING.

This jar-like and singular Font may be placed early in the Norman period; both irregular in shape and rude in workmanship, it is chiefly interesting for its curious legend, which is written in characters exactly conformable to the great seal of William the Conqueror.

WILBERHTVS ARTIFEX ATQ: LEMENTARIUS HVNC FABRICAVIT QVISQVIS SVVM VENIT MERGERE CORPVS PROCVL DVBIO CAPIT.

It stands in the centre of the nave at the west end, opposite the south door, which is the principal entrance. It has a lead lining and a drain.

The dimensions are:—

Height, exclusive of the step, .	3ft. 2in.
Depth outside to the upper moulding	1ft. 3½in.
Depth of the interior . . .	1ft. 1in.
Diameter across the top. . .	2ft. 4in.
Diameter of the interior . .	1ft. 9½in.

The Church is dedicated in honour of All Saints.

LITTLE BILLING.

NORTHAMPTONSHIRE.

STRATTON.

A very uncommon Norman Font, but so plain both in design and execution as to render description almost unnecessary. The bowl is cup-shaped, with a single round moulding, and the base is of the same form, but reversed and plain, the junction of the two being ornamented with the cable moulding.

STRATTON.

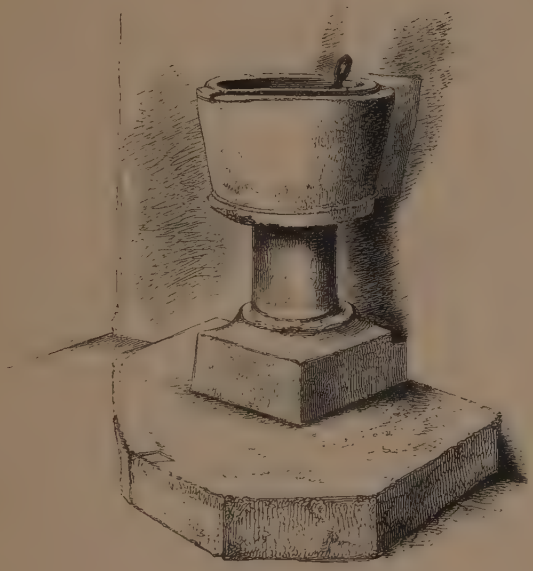
CORNWALL.

CHALK.

This pleasing specimen of a plain Norman Font is cut in Purbeck Marble, but now white-washed. It is 2ft. 5½in. high; 1ft. 6½in. across the top; the bowl is 12in. deep, lined with lead, and with a water drain.

The Church is dedicated in honour of St. Mary.

NORMAN.



CHALK.

KENT.

ASTON-LE-WALLS.

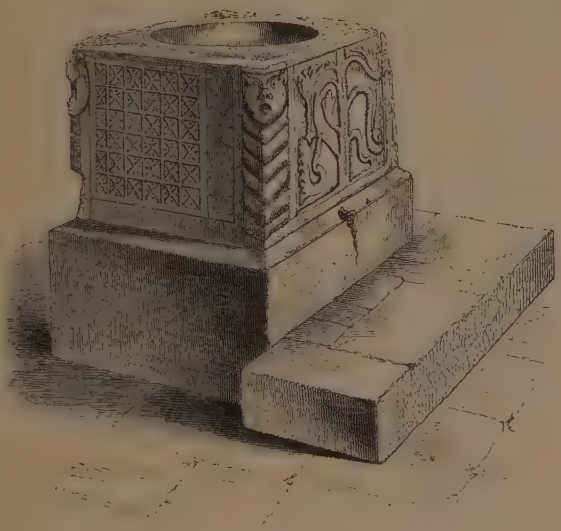
This is a Norman Font of a cubical form, the angles ornamented with heads, and the sides sculptured with foliage in low relief, or diapered with an ornament frequently used on Norman abaci, &c. It is in tolerable preservation, lined with lead, and has a drain.

It stands near the south door, and has a step on three sides, that on the north being wanting.

The dimensions are:—

Height of bowl, exclusive of the base,	20in.
Diameter across the top	21in.
Depth of bowl	12in.

The Church is dedicated in honour of St. Leonard.



ASTON-LE-WALLS.

NORTHAMPTONSHIRE.

FINCHAM

Is a fine square Norman bowl, of very large dimensions, resting on a shaft, apparently of the date of the fourteenth century. The sculpture is rude and mutilated, but the subjoined account from Blomefield's Norfolk accurately describes it.

"On the south side are the figures of three men, in a very rude and antique dress. On the west side, something resembling a crib, or manger, and a child therein; over that, two heads (like oxen); also above them something like a star, to set forth the birth of our Saviour, and the wise men with their offerings. On this side are also two figures, one much broken, the other like an ancient Druid, probably to represent John the Baptist. On the north side is the figure of a Bishop in his robes, with a mitre and crosier staff, and is likely to represent St. Augustine, the Apostle of the English: the second figure is like that of a priest in a pulpit, or desk; and the third figure is obscure. On the east side is Adam and Eve, and another figure not to be seen, the Font here joining to a pillar."

It is placed in the nave against the westernmost pillar on the north side.

The dimensions are:—

Height, exclusive of the step, .	3ft. 4in.
Depth of bowl outside . . .	1ft. 8in.
Diameter across the top . .	2ft. 8in.
Depth of interior	1ft. 3½in.
Diameter of interior . . .	2ft. 0½in.

The Church is dedicated in honour of St. Martin.

FINCHAM.

NORFOLK.

STOKE CANNON.

This Norman Font is remarkable for the boldness of the design, and the rudeness of its execution. The bowl, which is nearly cylindrical, is divided into four compartments by animals with their heads downwards, and these compartments are sculptured with crosses and frettes in high relief, some being of rich design; on the lower part is the cable moulding. It is supported on a pillar of nearly the same dimensions, having at the angles, under the animals, figures with uplifted hands supporting the bowl. The other figures are so mutilated, that it would be difficult to ascribe names to them. The square plinth is ornamented with the pelleted star.

The dimensions of this Font are:—

Height	3ft. 2in.
Diameter across the top . . .	2ft. 2in.
Depth of basin	10½in.
Diameter of basin at top . . .	1ft. 9in.
. . . . . at bottom . .	1ft. 3in.

The Church is dedicated in honour of St. Mary Magdalene.

STOKE CANNON.

DEVONSHIRE.

ST. GERMANS.

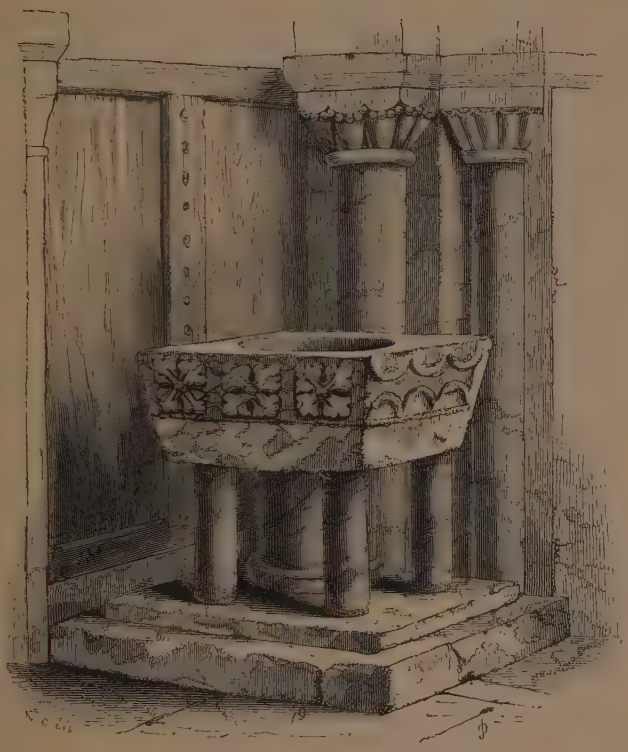
About fifty years ago, this curious Font was removed and broken into pieces, and an alabaster one substituted; The Rev. Tobias Furneaux, the present incumbent of this formerly Cathedral Church, in 1840, had all the pieces collected from among the rubbish in the tower, where they had been thrown. The upper step, or stone, whereon it rested was found, and by this it was discovered that the Font originally stood on five pillars. He therefore had the pieces cemented together, and the pillars restored in granite; at the same time the lower step was added. The angles at the top of the Font are ornamented with Christian emblems, in one the dove, in another the circle, and in the other two the vesica piscis.

It stands at the west end, near the door of one of the towers.

The dimensions are :—

Height, including the basement, .	3ft. 6in.
Diameter across the top . . .	2ft. 9in.
Depth of bowl	10in.

The Church is dedicated in honour of St. Germanus.



ST. GERMANS.

CORNWALL.

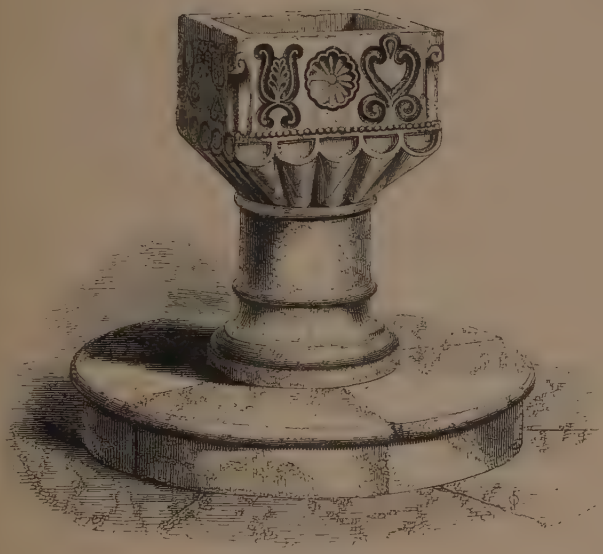
WESTERLEIGH.

The bowl of this Font has the general form of a Norman capital, and is sculptured on the sides with ornaments in very low relief, the elevation being produced merely by having a hollow cut round them. Both the bowl and the interior are square. It stands on two modern steps, the lower of which is here omitted, in the south aisle, west of the south door. Some of the ornaments are rather mutilated, otherwise it remains in tolerably good preservation; neither painted nor whitewashed.

The dimensions are :—

Height, exclusive of the steps, .	3ft. $2\frac{5}{8}$in.
Diameter across the top . .	1ft. $11\frac{1}{2}$in.
Diameter of the interior, at top,	1ft. 6in.
Diameter of the interior, at bottom,	1ft. 3in.
Depth of bowl	1ft. $7\frac{1}{2}$in.
Depth of interior . . .	$10\frac{1}{2}$in.

The Church is dedicated in honour of St. James.



WESTERLEIGH.

GLOUCESTERSHIRE.

HOLT.

This beautiful Font is a rich example of Norman sculpture; it is elaborately finished, and displays a great variety of characteristic ornamental mouldings. Many late Fonts of this cup-like form, but varying in ornament, are found in Buckinghamshire, in some parts of Devonshire, and probably in other counties. The carved work of the present subject is in good preservation, but almost obscured from frequent white-washing, which, we are informed by the present Rector, it is his intention to have scraped off; he has also lately removed it from the belfry to near the south door, its proper situation. It measures, in height, 3ft. 3in.; diameter, across the top, 2ft. 9in.; depth of bowl, 1ft.; diameter of bowl, 1ft. 11in.

The Church is Norman, and dedicated in honour of St. Martin.

HOLT.

WORCESTERSHIRE.

MEVAGISSEY.

A cup-shaped Norman Font, the bowl being ornamented with circles filled with flowers, and smaller ones between. The upper part has the plain zigzag moulding, and the lower the indented. The shaft is girdled with a band of the cable moulding. There are the remains of staples. The stone being a kind of porphyry, dug from the neighbouring quarry of Pentewan, near St. Austell, a lining is unnecessary, but there is a drain.

It formerly stood under the westernmost pillar of the nave, but Baptism being administered in full service, it was inconveniently confined, and was therefore removed to its present site in the north aisle, west of the door.

The dimensions are:—

Height	2ft. 11in.
Diameter across the top . .	2ft. 4in.
Depth of interior . . .	1ft.
Diameter of interior . . .	1ft. 9in.

The Church is dedicated in honour of St. Peter.

MEVAGISSEY.

CORNWALL.

DODFORD.

We have been favoured by the Vicar of Dodford, the Rev. W. Thornton, with a description of this richly ornamented Norman Font, which, he says, is of Northamptonshire oolite, and was formerly painted in distemper, but has lately been cleared as well as the material will permit. The sculpture is in good preservation, but the Font has been cracked throughout, apparently by force employed in tearing out the staples. It has lately had a plain pyramidal octagonal cover of oak, surmounted by an iron ring enclosing a cross, substituted for the flat board which was formerly used. It stands in the north aisle, near the north door, immediately on the north side of the westernmost pillar of the nave.

The dimensions are:—

Height	2ft. 9in.
Diameter across the top . .	2ft. 6½in.
Diameter of the interior . .	1ft. 10in.
Depth of ditto	1ft. 1in.

The Church is dedicated in honour of St. Mary the Virgin.

DODFORD.

NORTHAMPIONSHIRE.

WEST CHELBOROUGH.

This Norman Font is of rather unusual form, and from its ornaments may be ascribed to the latter half of the twelfth century. It is of small dimensions, but rich in details. It is lined with lead, and there are holes from which the iron-work of the old cover has been wrenched. Its situation is opposite the only entrance, which is in the south wall of the nave, but whether this is its ancient position cannot now be determined, nearly the whole church having been, at different times, rebuilt in a very debased style. It is probably of Ham Hill stone, but until cleared of the numerous coats of whitewash, cannot be known with certainty.

The dimensions are:—

Height	2ft. 6in.
Diameter across the top . .	1ft. 11in.
Depth of interior . . .	9in.
Diameter of interior . . .	1ft. 6in.

WEST CHELBOROUGH.

DORSETSHIRE.

PLYMSTOCK.

The material of this Font is red sandstone, and was covered with many coats of wash which were cleared off some years ago, at the removal of the Font from the west side of the westernmost pillar, on the south side of the nave opposite the south door, to its present situation at the west end of the south aisle, at the north-west angle; the ornamental parts, which sustained considerable injury at that time, are now restored with cement. The bowl is cup-shaped, having a broad ornamented band of Grecian character, and is supported on a circular shaft.

The lower part of the cover, as far as the cornice, is of much later date than the upper, probably of the seventeenth century; it is octangular, each alternate side being occupied by the figure of a Saint, which is painted in colours, its height is 3ft. 4in. The ornament on the cornice is of very frequent occurrence in Devonshire. The part above the cornice, which measures 15in. in height, is better designed and executed than the lower portion. The angles are ornamented with buttresses, having pinnacles, and a great part of them is gilded; the sides are either panelled or canopied: a text of scripture runs on six sides of it.

The dimensions are:—

Height	3ft. 2½in.
Diameter across the top . . .	2ft. 5in.
Diameter of the interior . .	1ft. 9in.
Depth of ditto	1ft. 0½in.

NORMAN.

PLYMSTOCK.

DEVONSHIRE

LANREATH.

The form and ornaments of this Norman Font are very characteristic of the style. The ornament on the bowl has a good deal of Grecian character about it, as is frequently observable in the sculpture of this period, and the zigzag on the shaft is singular, its upright position giving it greatly the appearance of the tooth ornament. The richly carved cover is given as a good specimen of the taste of the seventeenth century, not as a model to follow. It stands near the south door, at the west end of the aisle.

The dimensions are :—

Height	3ft. 3½in.
Diameter across the top . . .	2ft. 3½in.
. . . of the bowl	21in.
Depth of bowl	10in.

The Church is dedicated in honour of St. Marnarch.

NORMAN.

LANREATH.

CORNWALL.

LAUNCESTON.

This very singular Font is apparently late Norman. The upper part of the bowl is square, the lower part has its sides carved in circles, each containing a six-leaved flower, between which, at the angles, are four human heads. The shaft is octagonal with a spirally-fluted circular base, having foot ornaments at the angles of the plinth. It is carved in a very hard material, called Exmill grey stone, which is procured in the neighbourhood. The principal entrance to the Church is the south door, but the Font stands in the north aisle under the westernmost pillar of the nave. It has a water drain, but no lining.

The dimensions are:—

Height, exclusive of the step, .	3ft. 5in.
Diameter across the top . .	2ft. 3in.
Depth of bowl	1ft. 8in.
Diameter of the interior . .	2ft.
Depth of ditto	1ft. 1in.

The Church is dedicated in honour of St. Thomas the Apostle.

LAUNCESTON.

CORNWALL.

EYDON.

A circular Norman Font, with an ornamental band of foliage on the upper part of the bowl; the centre is surrounded with shallow, hollowed arches, resting on a double cable moulding, which compresses the centre of the Font. The lower division is octangular, having foliage on the scalloped sides; the base also is octangular, but evidently of later date. The stone being of such a soft, chalky nature, the Font is much decayed. The position is under the second pillar from the west, on the south side of the nave.

The dimensions are :—

Height	3ft.
Diameter across the top . .	2ft. 2in.
Depth of interior . . .	1ft.
Diameter of the interior . .	1ft. 6in.

The Church is dedicated in honour of St. Nicholas.

EYDON.

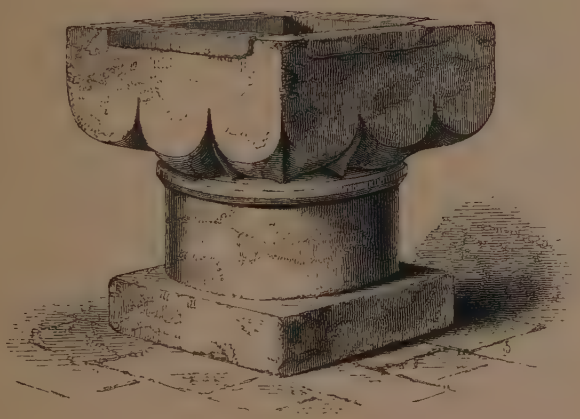
NORTHAMPTONSHIRE.

SAINT PHILIP, BRISTOL.

This is a good example of a plain Norman Font. It is surmounted by a cumbrous cover, omitted in the engraving, apparently about James' time, too large to be easily removed, so that a small door in one of the panels admits the hand to touch the water for sprinkling. The Font, with great want of taste, has been painted to imitate marble. It stands at the south-west corner of the west end, and measures, in height, 3ft.; the bowl is 11in. deep and 1ft. 8in. across the top.

This Font offers a good model for imitation when a Norman Font is required at a moderate cost, as the form is good and the work easily executed.

NORMAN.

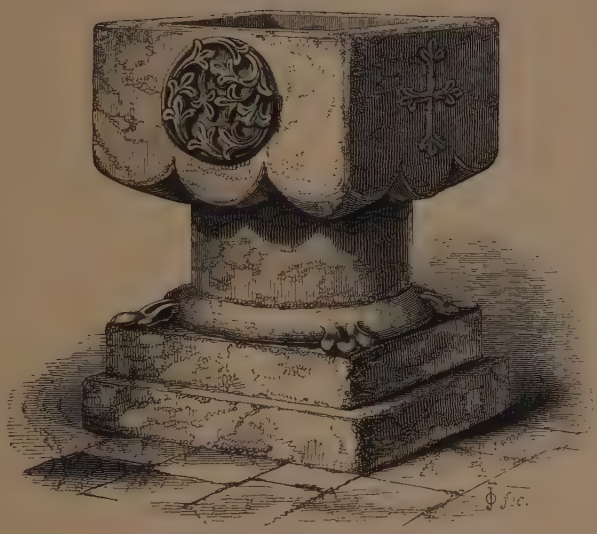


SAINT PHILIP.

BRISTOL.

THORNBURY.

The Font at Thornbury is a most interesting specimen of transition from the Norman to the Early English style. In form it resembles very much the plain Norman Font of St. Philip's, Bristol, and were it not for the circular foliage and the cross on the bowl, which both partake of Early English character, it might be assigned to the same period. It has been painted white; we hope the time is arriving when paint and white-wash will cease to disfigure the ornamental parts of Church furniture. It stands at the end of the nave near the west entrance of the Church, which is dedicated in honour of St. Mary. Its dimensions are:—height, 2ft. 10in.; diameter, across the top, 2ft. 4in.; depth of bowl, 9in.



THORNBURY.

GLOUCESTERSHIRE.

ROTHLEY.

This is a cylindrical Norman Font, and its simplicity and singular character make it very interesting; its ornament is such as is frequently used on sculptured piers of the Norman era. It has been raised on a modern base, and now stands at the west end of the nave; it has neither a lead lining nor water drain.

The measurement is as follows:—

Height, exclusive of the base,	1ft. 8in.
Diameter across the top	2ft. 1½in.
Diameter of the interior at top	1ft. 7½in.
Diameter of interior at bottom	1ft. 5¾in.
Depth of ditto	11¾in.

The Church is dedicated in honour of St. John, the Baptist.

ROTHLEY.

LEICESTERSHIRE.

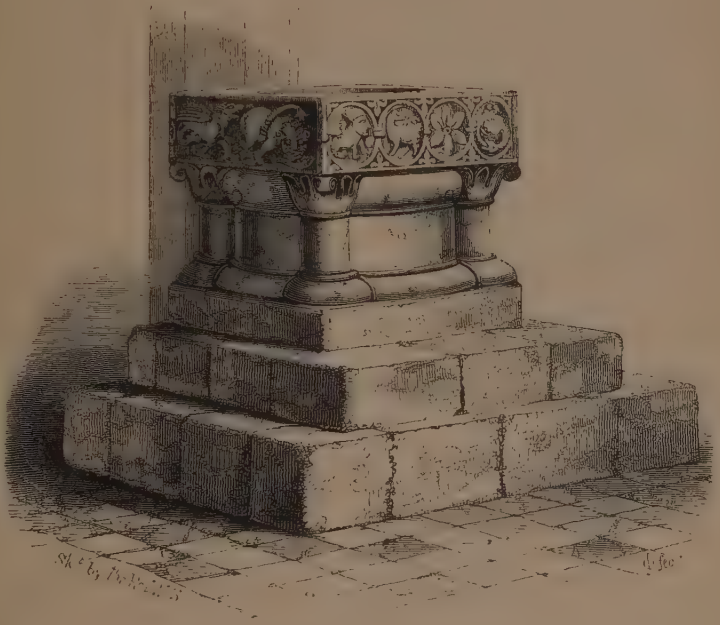
NEWENDEN.

A Font of such large dimensions, in so small a Parish Church as Newenden, which measures only thirty-seven feet long, and twenty-seven wide, is of rare occurrence. It is remarkable too from its sculptures, particularly that on the north side, representing a dragon and a lion, which no doubt have a symbolic meaning, though difficult at present to decipher. On the west, are grotesque animals within circles; and on the south, a lozenge ornament filled with foliage; the east side is plain. The bowl is square exteriorly and circular within, supported on a massive circular pillar with attached shafts at the angles, which rest on a square plinth; the two steps are irregular in their dimensions. Its material is apparently Caen stone, and formed of a single block, the shafts have been patched in places with chalk, a material not found in the neighbourhood. It stands against a pillar near the north door; there is a lining of lead and a drain, the staple also belonging to the cover is still remaining.

The dimensions are :—

Height, including the steps,	4ft. 6½in.
Height of Font	2ft. 11in.
Diameter across the top	3ft. 1in.
Depth of bowl	10½in.
Diameter of the interior	1ft. 11in.
Depth of ditto	10in.

The Church is dedicated in honour of St. Peter.



NEWENDEN.

KENT.

NEW SHOREHAM

Is a square Norman Font, supported on a massive central pillar, and four shafts at the angles, all with capitals and bases; the sides of the bowl are sculptured in arcades, with twisted shafts, crosses within circles, zigzags, foliage, &c., in very low relief, and rudely executed, as is also the foliage of the capitals. The interior of the bowl is circular, and the spaces between this and the exterior angles are filled with ornamental foliage. It has been very lately restored under the direction of Mr. Ferrey, and placed on a square plinth at the west end of the chancel; formerly it stood in the north transept on a circular step, as in our drawing.

The dimensions are:—

Height	2ft. 6½in.
Diameter across the top . .	2ft. 10in.
Depth of interior . . .	10 in.
Diameter of interior . . .	2ft. 3½in.

NORMAN.

NEW SHOREHAM.

SUSSEX.

LOCKING.

This Font consists of an oblong bowl, supported on a plain, cylindrical shaft. At each angle is a figure in armour, with the cylindrical helmet worn about the time of Richard I. These figures extend their arms backward on the sides of the bowl, so as completely to surround it. Above and below the arms, the sides are ornamented in a varied manner. The interlaced work shewn in the engraving is formed of intertwining serpents. The Font is altogether one of the most curious we have met with.

The dimensions are:—

Height	3ft.
Depth of bowl	1ft. 6in.
Diameter across the top, N. & S.	2ft. 4in.
Diameter across the top, E. & W.	2ft. 5½in.
Depth of interior	1ft.
Diameter of interior, N. & S.	1ft. 7½in.
Diameter of interior, E. & W.	1ft. 4in.

The Church is dedicated in honour of St. Augustine.

LOCKING.

SOMERSETSHIRE.

ST. ANNE, LEWES.

This is a good specimen of a cylindrical Norman Font, ornamented with the interlaced work so frequent in that style. Its date seems to be towards the end of the twelfth century. The pillar against which it stands, the south-westernmost of the nave, is of decidedly transition character, the form being Norman, but the foliage Early English. The Font is of Eastbourne sand-stone, partly broken, but about being restored. It has evidently had iron work for a cover; the present one is of deal. It is lined with lead, and has a water drain.

The dimensions are :—

Height	2ft. 2in.
Diameter across the top . . .	2ft. 7in.
Depth of bowl	15½in.

ST. ANNE, LEWES.

SUSSEX.

PERRANZABULOE.

This is an octagonal Norman Font, having a central shaft of the same form, and four round corner shafts reaching half way up the bowl, without capitals, but with round mouldings at the base. Four alternate sides of the bowl are panelled, bearing figures very boldly but rudely executed, all in a sitting posture, and clothed in long robes.

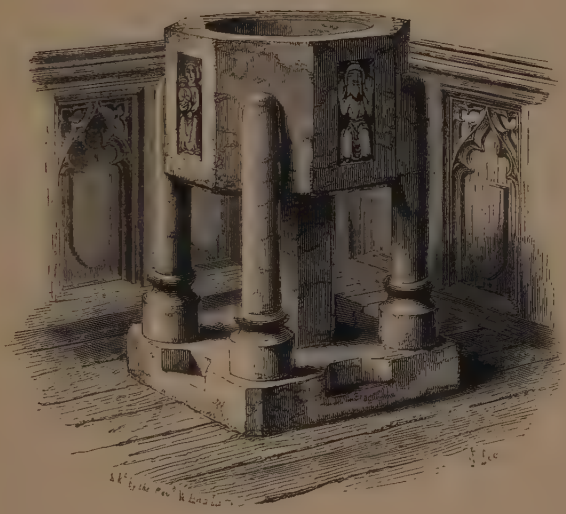
Those on the north, west, and south sides are evidently intended to represent the persons of the ever blessed Trinity. That on the east side is occupied by the figure of the Virgin and the infant Saviour.

This Font was most probably made for an early Norman church, which was built when the original Oratory of St. Piran [lately found] was overwhelmed in the sand and lost. About A.D. 1420, this second church, like many others in Cornwall, was rebuilt in the Perpendicular style; thus it continued till A.D. 1803, when the old enemy, the sand, so encroached as to threaten it with the fate of its predecessors. It was, in consequence, considered necessary to remove it from such a perilous position. A solitary Gramb cross, and a few heaps of stones mark the place where it stood. It was taken down A.D. 1804, and rebuilt in another part of the parish, three miles distant from its original site. Hither the Font also was brought, and here it remains.

The dimensions are:—

Height	3ft. 3½in.
Depth of bowl	1ft. 4in.
Diameter across the top . .	2ft. 3½in.
Depth of interior . . .	9½in.

The Church is dedicated in honour of St. Piran.



PERRANZABULOE.

CORNWALL.

LENTON.

Tradition says this Font originally belonged to Lenton Priory, which appears to have been founded in the time of Henry I. [1100], by William, son of William Peveril, the natural son of William the Conqueror. It was most probably transferred to the Church at the dissolution of religious houses, and was afterwards, at a time when little respect was shewn to Church furniture, presented by the then Churchwardens, to Lieut. Col. Stretton, who lived in the neighbourhood, as an ornament for his garden, where it remained till 1842, when, at the request of the present Vicar, it was again, in the kindest manner, restored to the Parish Church, by the present Mr. Stretton.

It is placed in front of the pulpit, raised on four modern pedestals, which are omitted in the engraving. The style is clearly Norman; the sculptures are curious and interesting, and appear formerly to have been painted. On one side is the crucifixion, the figure of our Saviour occupying the centre on a large cross, the ends of which are foliated; on the right, is the soldier piercing his side; on either side are the two malefactors; and in the upper angles are the angels, waving censors or thuribles. The front is divided into arches occupied by angels and cherubim. The subject of the lower centre arch appears to be the taking down from the cross. One of the other two sides is filled with a large cross of ornamental foliage, and the other is divided into four compartments, each containing a subject from Scripture.

It measures 2ft. 10in. by 2ft. 6in.; and 2ft. 6in. high. The bowl is 2ft. 6in. by 2ft. 2in.; and 1½ft. deep; it is in form a kind of quatrefoil, without lining, but with a water drain. The top is ornamented with foliage, and there are the remains of hinges.

The Church is dedicated to the Holy Trinity.

LENTON.

NOTTINGHAMSHIRE.

EAST HADDON.

A curious example of Norman work, not very early, but of rude design; the sculpture, which is in low relief, and much defaced, appears to represent the conquest over sin at Baptism; the other side is occupied by ill-executed foliage, and the lower part of the bowl is surrounded with an intersecting arcade. One staple is remaining, and probably in removing the other the rim of the Font was damaged, as shown in the engraving. The position is on the south side of the nave under the westernmost arch.

The dimensions are :—

Depth of bowl outside . . .	1ft. 6in.
Diameter across the top . .	2ft. 3in.
Depth of interior	11in.

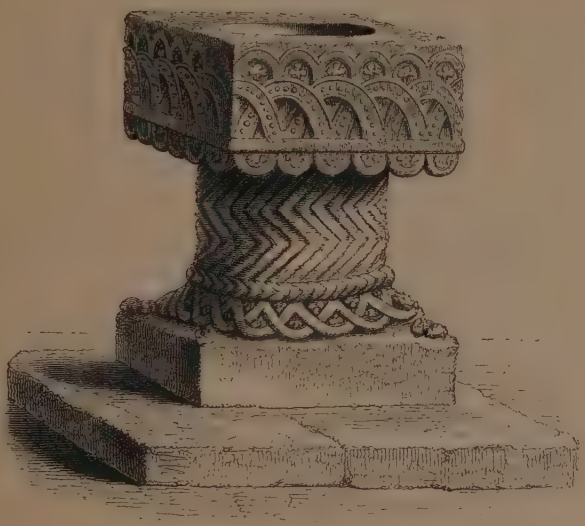
The Church is dedicated in honour of the Virgin Mary.

EAST HADDON.

NORTHAMPTONSHIRE.

HARTLAND.

We have little to remark of this Font. It is a fine specimen of Norman work, of late or transition character; both the bowl and shaft are covered with a variety of rich ornaments common to the style.



HARTLAND.

DEVONSHIRE.

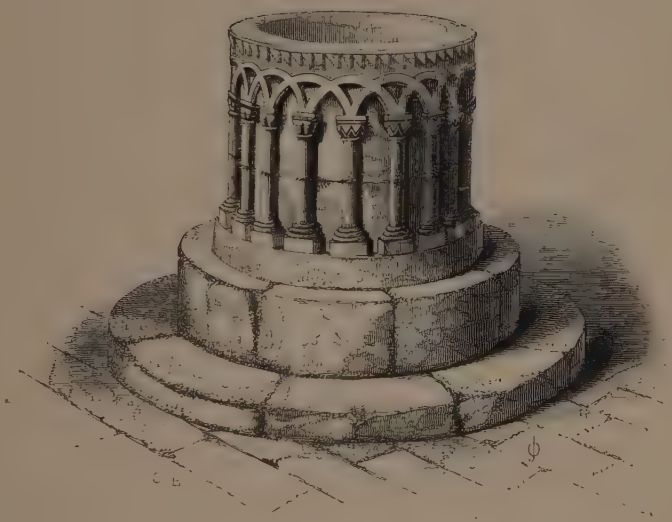
SANDRIDGE

Is a cylindrical Norman Font, surrounded with an arcade of intersecting arches, rising from a plain plinth. The arches, eighteen in number, do not, as is usually the case, lie over each other in crossing, but are quite flat. Above the arches is the hatchet or saw-tooth ornament. The capitals and bases are characteristick, and altogether it is a very good specimen of the latter part of the twelfth century. The interior is conical, and necessarily lined with lead, the material being a soft lime-stone. It is adjacent the westernmost pier in the north aisle, nearly opposite the door.

The dimensions are :—

Height, exclusive of the steps .	2ft. 2in.
Depth of interior . . .	1ft. 3½in.
Diameter of the interior . .	2ft.

The Church is dedicated in honour of St. Lawrence.



SANDRIDGE.

HERTFORDSHIRE.

AVEBURY.

This Font has generally been considered to be of lead, it is, however, of stone, and the reason of the mistake may be thus accounted for:—its first appearance gives you the idea of a leaden one, on account of the ornaments having square edges, and when the yellow-wash which covers it is removed, its colour and hardness quite confirm this opinion; but the fact is, the stone, being of a very crumbly nature, appears to have been covered with a sort of dark-coloured composition to preserve it; and it has been effectual. On the east side of the bowl is the figure of a bishop with mitre and crosier, holding a closed book in his left hand; on each side of him is a dragon, whose tail flows off into the foliage, which surrounds the upper part, a Norman intersecting arcade running round the lower part. It is in one large stone, and stands on a base with chamfered edges near a pier in the north aisle, to the east of the south door. It is lined with lead and has a drain, but a pewter basin is placed inside and used. There are marks where staples formerly were.

The dimensions are :—

Height	3ft. 5in.
Diameter across the top . . .	2ft. 6in.
Depth of bowl	2ft. 4in.
Depth of the interior . . .	1ft. 5in.
Diameter of the interior . .	2ft. 4in.

The Church is dedicated in honour of St. James.

AVEBURY.

WILTSHIRE.

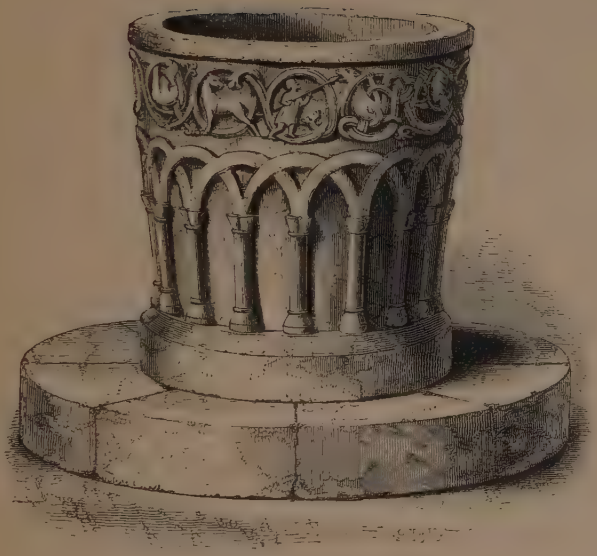
ALPHINGTON.

This Font has acquired additional interest of late from being the model of the new Font erected in the Temple Church, London, which, with the exception of the part above the arches rising perpendicularly, and not in a line with the lower part, as at Alphington, and a few other slight variations, might be called a copy of it. The base of the Font in the Temple Church rests on the floor, the one at Alphington on two circular steps, though they are now both covered by a boarded floor, made up even with the base.

The upper part is ornamented with rich and characteristic scroll-work, amongst which, in the compartments, are intertwined various monstrous animals and birds, a figure with a spear, another with a bow and arrow, a third carrying a hare on an axe. Various interpretations of the sculpture have been attempted, but it seems difficult to make out any intelligible meaning; it appears rather to have been designed according to the caprice or fancy of the sculptor. Subjects from field-sports occur on other Fonts, as on Lostwithiel, Cornwall, and we not unfrequently find them sculptured on the cornices of Churches.

The date is towards the end of the twelfth century. It is of Beer oolite, a stone much used in Devonshire; and, like too many other Fonts, has been painted. It is lined with lead, has a water-drain, and the staples are remaining. The Church is dedicated in honour of St. Michael, and is of the fifteenth century; there are no Norman remains about it, except the Font, which stands at the west end of the north aisle, near the door.

The dimensions are:—height from the step, 2ft. 9in.; diameter across the top, 2ft. 9in.; diameter of the bowl, 2ft. 1½in.; depth of the bowl, 11in.



ALPHINGTON.

DEVONSHIRE

WEST HADDON.

This is a Norman Font of very simple character, consisting merely of an upright square block of stone, with a spherical-shaped cavity for a bowl. The upper part of the stone is sculptured, having heads at the angles with foliage proceeding from the mouth, an ornament not unfrequent in Norman work, and an ornamented band of beads or pellets as an upper moulding. Its material is a white sandstone, painted. It has a lead lining, but no drain, and formerly stood in the south aisle, west of the south door; but it has been removed to the south side of the western arch.

The dimensions are:—

Height	3ft.
Width of each side	2ft. 4in.
Depth of bowl outside	1ft.
Diameter across the top	2ft. 4in.
Diameter of the interior	1ft. 11in.
Depth of the interior	10in.

The Church is dedicated in honour of All Saints.

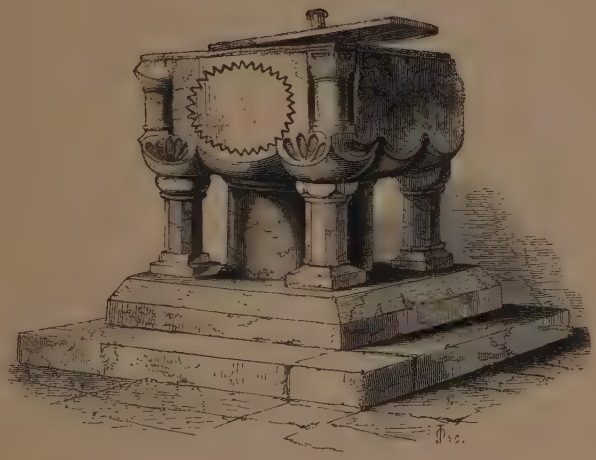
WEST HADDON.

NORTHAMPTONSHIRE.

HUNSTANTON.

This is an interesting specimen of a Norman Font, the ornaments, though rude, are characteristic. The bowl is square, with shafts at the angles, having that form of capital usually denominated the "cushion capital." The front is ornamented with a rude incised zigzag. It is supported on a massive circular central pillar with an octagon shaft at each angle. It is 3ft. 4in. high; 1ft. 11in. across the top; the bowl is 14in. deep, lined with lead, and has a water drain. It stands at the west end of the nave under the window.

The Church is dedicated in honour of St. Mary the Virgin.



HUNSTANTON.

NORFOLK.

HECKINGHAM.

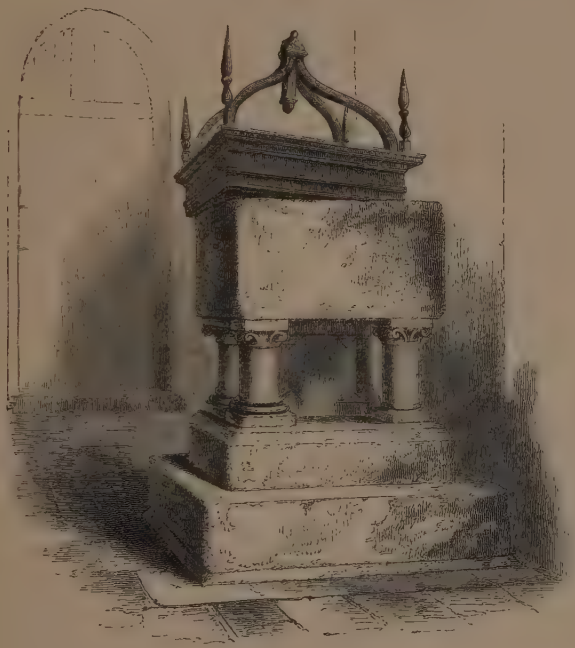
The bowl of this massive and almost unornamented Font is square, and perfectly plain. It is supported on a central octagonal pillar, with a square base, and four circular shafts at the angles, the capitals of which are ornamented with volutes; the bases have much of Early English character. Its date is late Norman.

It has a cumbrous and tasteless cover of the seventeenth century, which is now decayed and unfit for use.

The dimensions of the Font are:—

Height	3ft.
Diameter across the top . .	1ft. 11in.
Depth of the interior . . .	8½in.

The Church is dedicated in honour of St. Gregory.



HECKINGHAM.

NORFOLK.

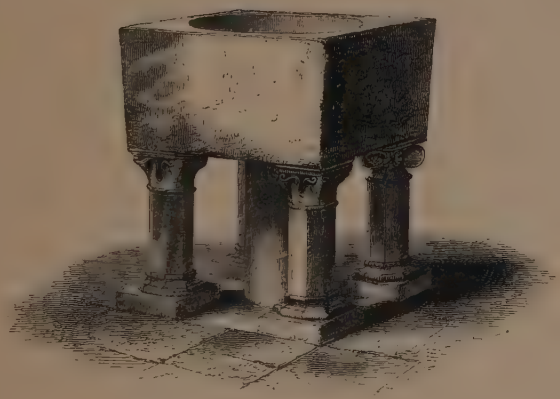
SOUTHOVER.

A massive square Norman bowl, of Caen stone, supported on a central circular shaft, and four smaller octagonal ones at the angles, with foliated capitals and bases, resting on square plinths. Its present position is in the centre of the nave at the east end; about twenty years ago it was removed from the west. There are remains of staples.

The dimensions are:—

Height	3ft. 2in.
Depth of bowl outside	1ft. 5in.
Diameter across the top	2ft. 5¼in.
Depth of interior	11½in.
Diameter of the interior	1ft. 10½in.

The Church is dedicated in honour of St. John the Baptist.



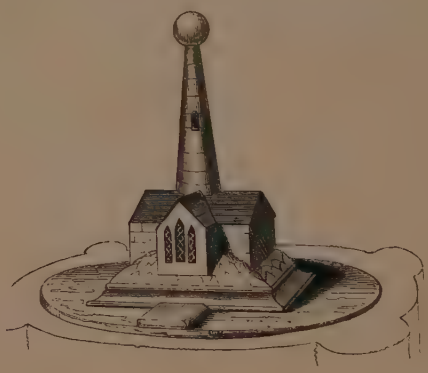
SOUTHOVER.

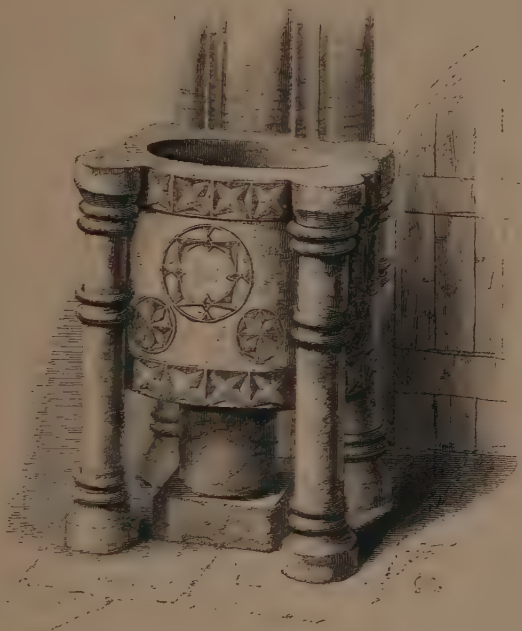
SUSSEX.

ST. CUTHBERT or CUBERT.

The style of this singular Font is apparently Norman, yet there is something about it different to what we generally see of that period, so that there is some difficulty in assigning to it a positive date. It has a deep cylindrical bowl, supported by four banded shafts, with capitals and bases, and a central pillar. The bowl is ornamented on the upper and lower part with a band of the Norman star-moulding, and in the centre between the shafts, by circles filled with similar ornaments.

The cover is so *original* in design that we have been induced to give a sketch of it.





ST. CUTHBERT.

CORNWALL.

SHEFFORD, WEST.

The date of this richly-sculptured and rather singular Font we consider to be about the twelfth century, when the transition from the Norman to the Early English style was taking place; the foliage and base mouldings have much of Early English character about them. The whole is in good preservation, though of soft, friable stone, and remains unpainted. It was removed by the permission of the late Bishop Fisher and the Archdeacon of Berks to its present site within the altar-rails, where the sacrament of baptism is now administered.

The dimensions are :—

Height	2ft. 4in.
Diameter across the top . .	1ft. 8in.
Diameter of the interior . .	1ft. 4in.

The Church is dedicated in honour of St. Mary.

SHEFFORD, WEST.

BERKSHIRE.

STANTON FITZWARREN.

This is a rare and most interesting specimen of an emblematical and inscribed Font. The small Church in which it stands is of the fifteenth century, but contains some wrought stonework of a much earlier date, made available at its erection, and in character with the Font.

The bowl is circular, divided by shafts and trefoil arches into ten compartments filled with figures, eight of which illustrate the triumph of virtues over opposing vices. The kneeling step is most appropriately placed opposite the compartment which is occupied by the representation of the Church; it is a crowned figure clothed in long robes, holding in the right hand a cross, and in the left a cup, and trampling under foot the serpent; beside the figure is inscribed "Serpens occiditur," and over it, "Ecclesia." In the next niche is the representative of Heaven, a Cherubim with drawn sword and enfolded wings, and over it, "Cherubym." The other figures are thus inscribed:—

Largitas . .	Avaritia.	Modestia . .	Ebrietas.
Humilitas .	Superbia.	Temperancia .	Luxuria.
Pietas . .	Discordia.	Paciencia . .	Ira.
Misericordia	Invidia.	Pudicia. . .	Libido.

The figures are executed with much skill, and the upper part is elaborately worked with scroll bands entwining, filled with ornaments peculiar to the Norman period.

The form of the arches and general style of the sculpture show it to be late Norman or Transition work, probably about the end of the twelfth century; the shaft is later, apparently of the fourteenth century.

The dimensions are:—

Height	3ft. 7in.
Diameter across the top . .	2ft. 8½in.
Depth of bowl	2ft. 0½in.
Diameter of the interior . .	1ft. 10½in.
Depth of the interior . . .	1ft. 0½in.

The Church is dedicated in honour of St. Leonard.

STANTON FITZ WARREN.

WILTSHIRE.

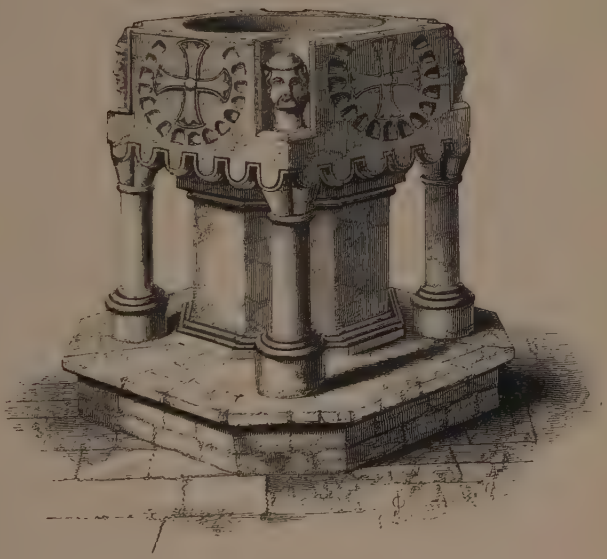
PALGRAVE.

A very fine and perfect late Norman Font [c. 1180]. The corners contain heads in hollow semi-cylindrical niches, and the sides are decorated with crosses patonce, with a fluted or grooved border of singular design. The under sides are cut after the fashion of Norman cushion capitals. The bowl is square, standing on four shafts and an octagonal stem, the basis of which consist of three quarter rolls of Early English or Decorated character. The Font is painted a grey stone colour, and placed in its original position near the south entrance. It is lined with lead, and has a drain.

The dimensions are:—

Height	3ft. 1½in.
Diameter across the top . .	2ft. 7in.
Depth of bowl	1ft. 6in.
Diameter of interior . . .	2ft. 1in.
Depth of interior	1ft. 2in.

The Church is dedicated in honour of St. Peter.



PALGRAVE.

SUFFOLK.

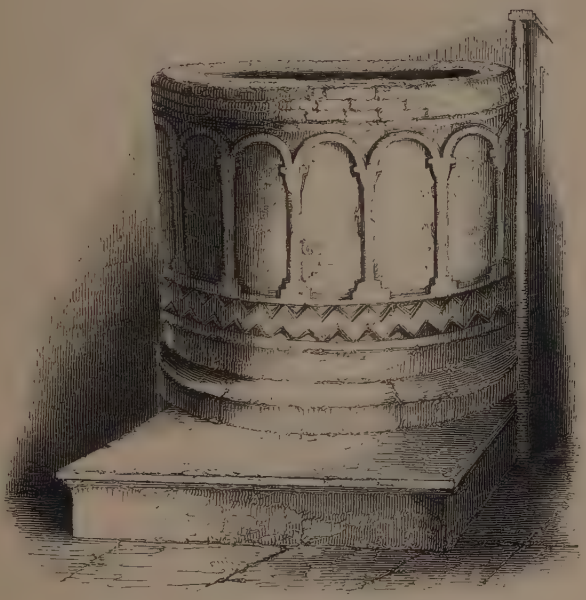
GILLINGHAM

Is a circular Norman Font, with a chamfered base; it is surrounded by a plain Norman arcade but little raised, and has a band of the chevron moulding underneath. The step or plinth is modern, and very inappropriate in form. It stands at the west end of the nave.

The dimensions are:—

Height	2ft. 7½in.
Diameter across the top . .	2ft. 10½in.
Depth of the interior . . .	1ft. 8in.

The Church is dedicated in honour of St. Mary Magdalene.



GILLINGHAM.

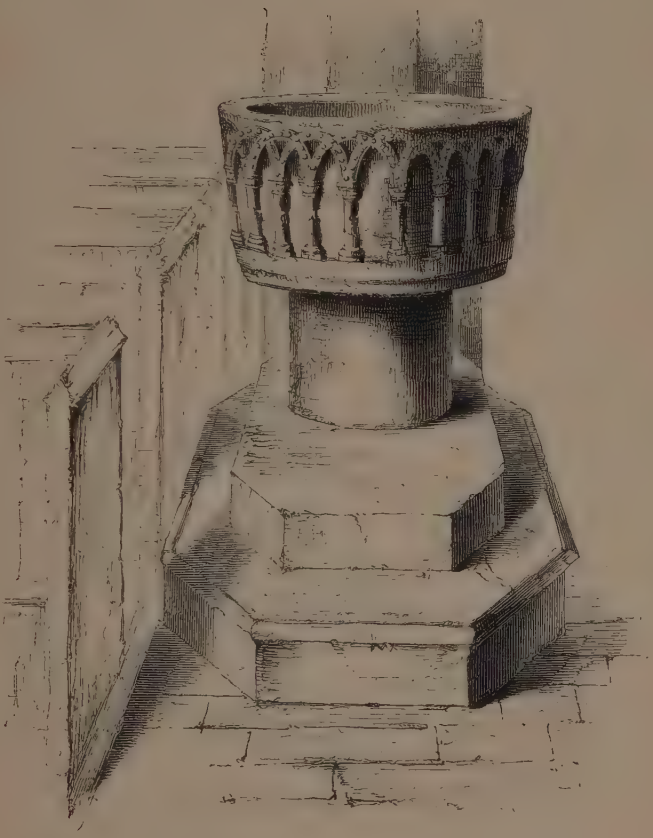
KENT.

LIDDIARD MILISANT.

This circular Norman Font may be dated about the latter half of the twelfth century. It is surrounded with an intersecting arcade, the arches of which are ornamented with the pellet moulding. The workmanship is rude and shallow, and now a good deal choked up with whitewash. It is supported on a plain cylindrical shaft, and stands on two octagonal steps adjacent one of the piers on the south side of the nave, nearly opposite the south door.

The dimensions are:—

Height	2ft. 7½in.
Diameter across the top . .	2ft. 6in.
Diameter of the interior . .	2ft.



LIDDIARD MILICENT.

WILTSHIRE.

BODMIN.

The Rev. J. Wallis, the present Vicar, removed this Font from the north to the south aisle, and placed it in the centre of the west end, near the south entrance; at the same time raising it on two steps of granite, and clearing it of many coats of limewash.

It is a fine large Font of late Norman or Transition character, having a cup-shaped bowl, sculptured with animals and foliage, some of the latter is in high relief, resting on a central pillar with a shaft at each angle, the capitals of which are formed of angels' heads with wings. The bases have the ornament at the angles, which is of frequent occurrence in this style.

The measurement is as follows :—

Height, exclusive of the steps, .	. 3ft. 7in.
Diameter across the top .	. 3ft. 2in.
Diameter of the interior .	. 2ft. 4½in.
Depth of ditto . . .	. 1ft. 4in.

The Church is dedicated in honour of St. Petrock.

BODMIN.

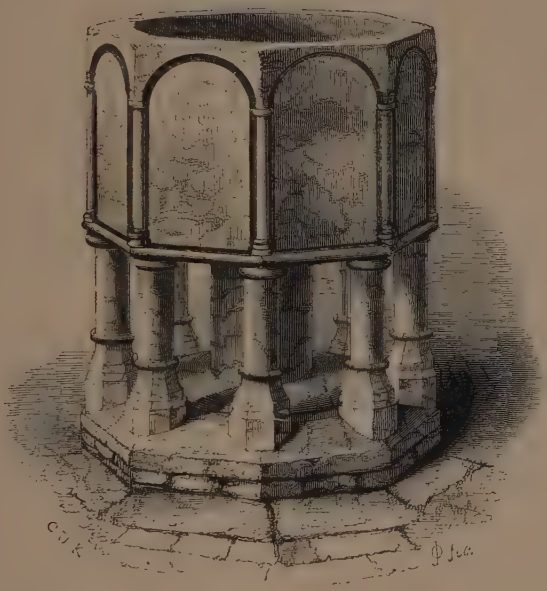
CORNWALL.

STIBBINGTON.

The bowl of this massive Font is of Transition Norman character; it is octangular, having each side ornamented with a semi-circular arch formed by a hollow moulding, with slender shafts at the angles. The round pillars which support the bowl are of later date, and very irregular in their workmanship, some of the angular bases having seven, and some eight, sides. There is no lining, nor has it a drain. It stands in the centre of the nave, at the west end.

The dimensions are:—

Height	3ft. 3in.
Diameter across the top . .	2ft. 8in.
Depth of bowl	2ft. 1½in.



STIBBINGTON.

HUNTINGDONSHIRE.

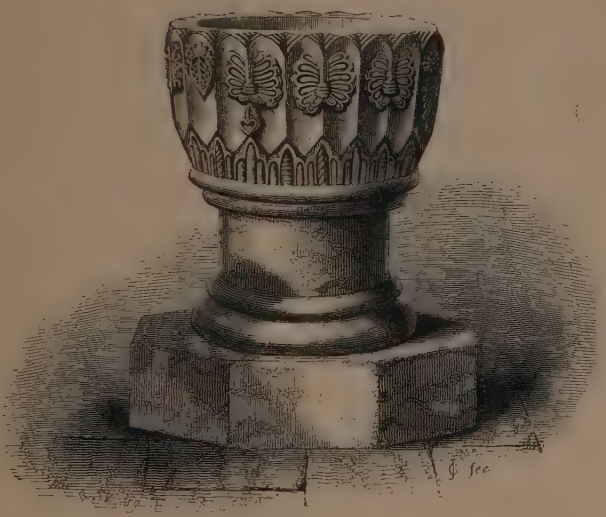
SAPCOTE.

About forty-five years ago this singular Font was turned into the Churchyard, where it did duty as a water-butt for more than thirty years; it was afterwards removed into the Rectory garden, but the present Incumbent has had it carefully repaired, raised on a shaft, and once more appropriated to its former holy use. We have great pleasure in giving it, and hope the example set by the Rector of Sapcote may induce others to restore many beautiful subjects now lying neglected and desecrated.

The bowl, which is the only original portion, is circular, and cut into sixteen concave faces, enriched with a very peculiar kind of foliage, and the angles both above and below are chamfered and ornamented. Its date appears to be late Norman or Transition. It stands in the centre of the nave, at the west end, in a line with the north and south doors.

The dimensions are:—

Height	3ft. 5¼in.
Diameter across the top	2ft. 7in.
Diameter of the interior	1ft. 11½in.
Depth of bowl	1ft. 7½in.
Depth of interior	1ft. 3in.



SAPCOTE.

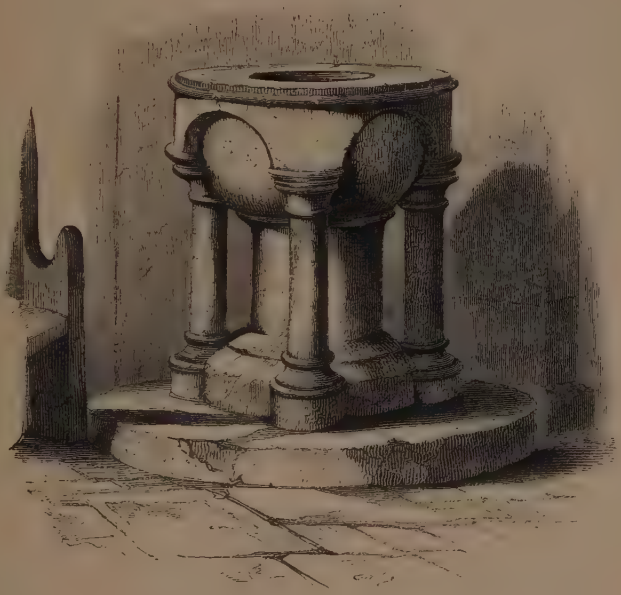
LEICESTERSHIRE

BELAUGH.

This appears to be a Transition Norman Font. It is circular, with the bowl cup-shaped on the lower part, and supported on a massive central pillar, and having on the upper part four plain semicircular arches, springing from detached shafts, with moulded capitals and bases.

The Font at Leighton Buzzard, Bedfordshire, is of the same character, but without the arches, and more decidedly of Early English date; indeed this form of a cup-shaped bowl, with central pillar and detached shafts, does not appear to be uncommon in the Transition and Early English periods.

The Church is dedicated in honour of St. Peter.



BELAUGH.

NORFOLK.

STONESBY.

This subject exhibits plain indications, in some of its ornaments, of the change in progress, at the time of its construction, from the Norman to the Early English style. An arcade of Norman intersecting arches, ornamented with the square billet moulding, surrounds the octagonal bowl, the spaces between the shafts being filled with trefoil ornaments of Early English character. The shaft also is octagonal, having small circular ones cut in the angles, and on the sides a kind of quatrefoil. Its position is the centre of the nave, opposite the south door.

The dimensions are:—

Height	2ft. 8½in.
Depth of bowl outside	1ft. 4½in.
Diameter across the top	2ft. 6in.
Depth of interior	1ft. 0½in.
Diameter of interior	1ft. 10in.

STONESBY.

LEICESTERSHIRE.

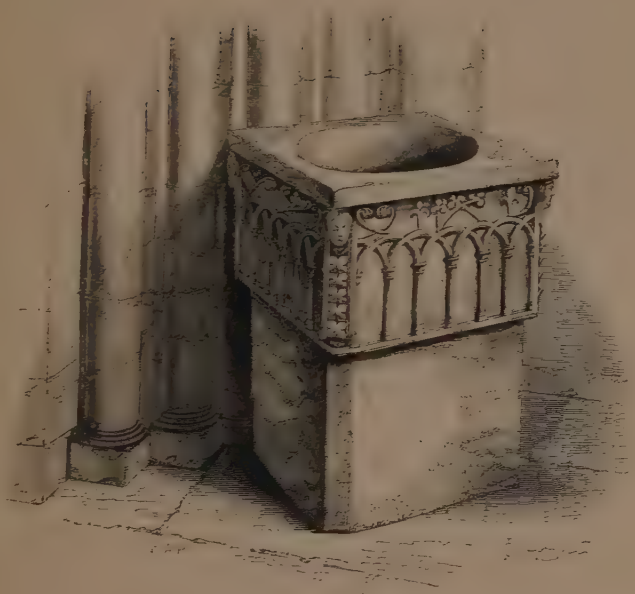
TICKENCOTE.

Presents a mixture of Norman and Early English details; each angle has the tooth moulding in a hollow, with a head on the upper part, and the sides are sculptured with an intersecting Norman arcade, above which is Early English trefoil foliage. It is of Barnack stone, cubical in form, and without any lining; nor is any drain apparent. It stands now against the northern pier of the chancel (one of the finest Norman examples in England) to which position it was moved in 1792. The bowl alone is ancient. The former shaft now lies in the village street.

The dimensions are:—

Height	2ft. 11½in.
Depth of bowl	1ft. 4½in.
Diameter across the top	2ft. 3in.
Depth of interior	1ft. 1in.
Diameter of interior	1ft. 6in.

The Church is dedicated in honour of St. John the Evangelist.



TICKENCOTE.

RUTLANDSHIRE.

WARBOROUGH.

The bowl of this Font is of lead and placed upon a stone pedestal of good design and workmanship, of the fifteenth century.

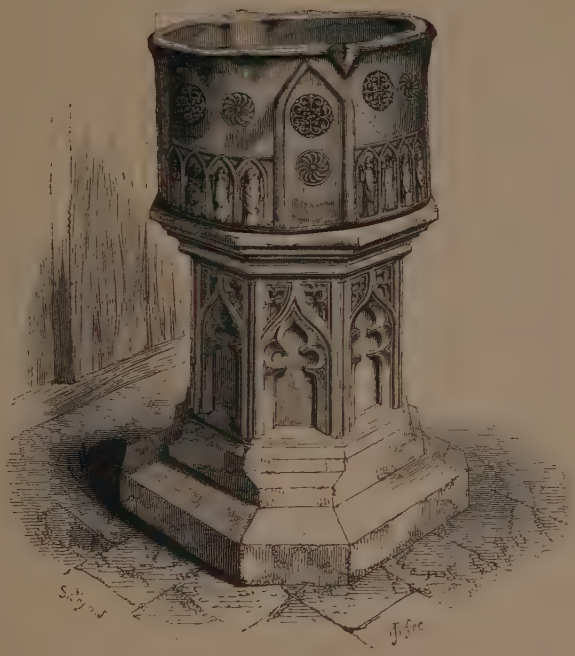
Leaden Fonts are not numerous and may be generally referred to the Norman period; but our present subject we consider of later date, from the form of the arches and the style of the ornaments, which approximate the Early English character.

The design consists of three tall and irregular pointed arches, connected by an arcade, under each arch of which is the figure of a bishop, with a low mitre, the right hand elevated in the act of benediction, and the left holding a crozier; the same figure is repeated throughout, so also are the two circular ornaments. The substance of the lead scarcely exceeds half an inch.

The Church of Warborough is without aisles, and the Font stands in the centre of the nave at the west end, nearly in a line with the north and south doors. When the Church was new pewed some years ago, the Font was removed a few feet, and underneath it a cistern was discovered.

The dimensions are as follow:—

Whole Height	3ft. 10in.
Depth of bowl	1ft. 3in.
Depth of the interior	1ft. 2in.
Diameter across the top	2ft. 2in.
Diameter of the interior	2ft.
Height of pedestal	2ft. 7in.



WARBOROUGH.

OXFORDSHIRE

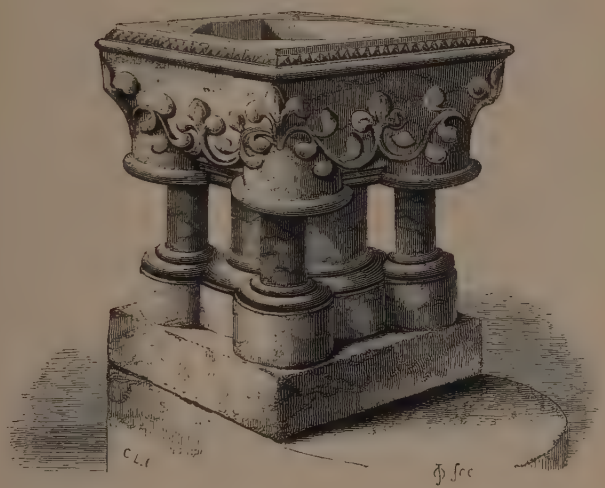
LANTEGLOS.

This is an early and very interesting example of the Early English style, retaining something of the Norman character. The bowl is square, and the interior octangular; it is supported on a massive circular shaft, with four smaller ones at the angles, having moulded bases. The rim, or upper part of the bowl, is ornamented with the nail-head moulding, and the sides with trefoil foliage in a connected pattern. It is in good preservation, and has never been whitewashed: there are remains of staples. It has a drain but no lining, and stands in the north aisle, under the westernmost pillar, near the north door.

The dimensions are:—

Height	3ft.
Depth of bowl	1ft. 3in.
Diameter across the top	2ft. 6½in.
Depth of interior	9in.
Diameter of the interior	1ft. 10in.

The Church is dedicated in honour of St. Lanty.



LANTEGLOS.

CORNWALL.

ROTHERFIELD GREYS

Is a good and remarkably perfect Early English example. It is square, the sides diminishing in breadth downwards, the angles being hollowed to receive shafts with foliated capitals, which support the round moulding of the upper part. The base is ornamented with the characteristic round and deep hollow mouldings of the period.

The dimensions are:—

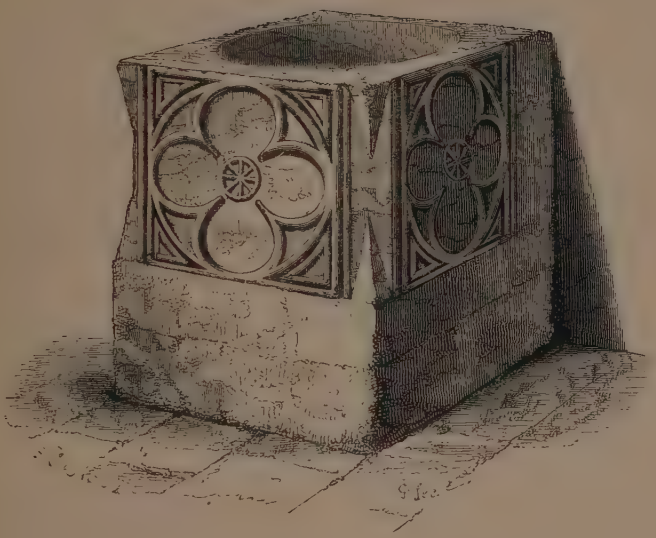
Height	2ft. 10in.
Diameter across the top . .	2ft. 6in.
Depth of bowl	1ft. 10in.
Diameter of interior . . .	2ft.

ROTHERFIELD GREYS.

OXFORDSHIRE

BRADBORNE.

Plainness and simplicity characterise this Font. It consists of a nearly cubical block of stone, with two of the angles chamfered, and the sides ornamented with circles enclosing quatrefoils formed of round and hollow mouldings, but the sculpture is neither bold nor deep. Its style is Early English.



BRADBOURNE.

DERBYSHIRE.

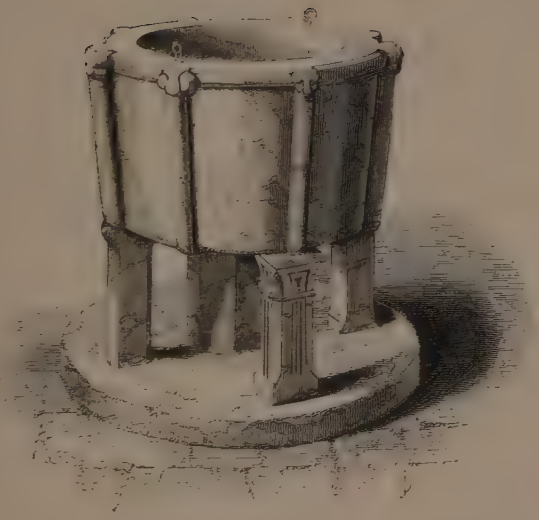
THURLBY.

This is a very curious Early English Font, and, perhaps, unique in design. It is circular, divided into eight compartments by bold round mouldings, terminating in the upper moulding or rim with a kind of mask, similar to those used for the termination of labels. It is supported on a central octangular shaft and four smaller ones. It is carved in Barnack stone, and now stands in the centre of the nave, at the west end. Formerly it was against the westernmost pillar of the south aisle, and opposite the south door. Its date is probably late in the thirteenth century.

The Church is chiefly Early English and Decorated, with some portions of Norman work. Between the nave and chancel is some fine screen-work, the remains of the roodloft, the staircases to which still exist.

The dimensions are:—

Height	3ft.
Diameter across the top . .	2ft. 6in.
Depth of bowl	1ft. 7in.
Diameter of interior . . .	1ft. 11in.
Depth of interior	11½in.



THURLBY.

LINCOLNSHIRE.

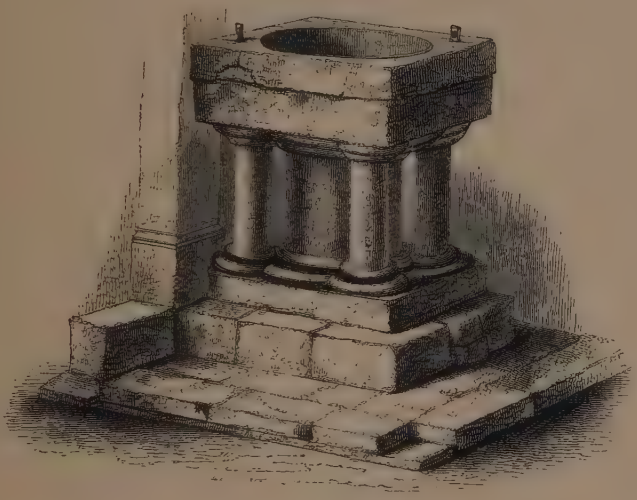
ALDENHAM.

This Font has a square bowl, supported on a central pillar, with shafts at the angles. It is very plain, but there are good mouldings on the capitals and bases of the shafts, which partake greatly of the Early English character. This Font most probably belongs to the Transition period, from Norman to Early English. It is of Purbeck marble, much injured by time, but we learn from the Vicar's Churchwarden, I. Mason, Esq., of Aldenham Lodge, that it is about to be repaired.

The dimensions are :—

Height, exclusive of the steps, .	2ft. 2½in.
Diameter across the top . .	1ft. 9in.
Diameter of the interior . .	1ft. 3in.
Depth of the interior . . .	1ft. 3in.

The Church is dedicated in honour of St. John the Baptist.



ALDENHAM.

HERTFORDSHIRE.

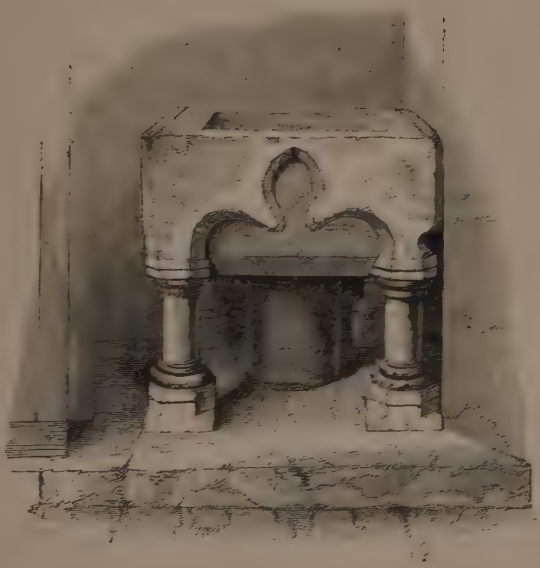
TICKENHAM

Is a plain, but rather unusual, Early English Font. It consists of a square bowl, the angles of which are chamfered, and each side ornamented with a pointed trefoil arch, under which the surface is sunk, and the lower edge chamfered. It is supported by a plain cylindrical central pillar, and a shaft with capital and base at each angle. Except being cracked across, it is in good preservation, and stands in the south aisle, against the second pillar from the west end, and near the only entrance, the south door.

The dimensions are:—

Height	2ft. 10in.
Depth of bowl	1ft. 3in.
Diameter across the top, E. & W.	2ft. 6in.
Diameter across the top, N. & S.	2ft. 4in.
Depth of interior	1ft.
Diameter of interior, E. & W. .	1ft. 10in.
Diameter of interior, N. & S. .	1ft. 8in.

The Church is dedicated in honour of St. Quericus and St. Julietta.



TICKENHAM.

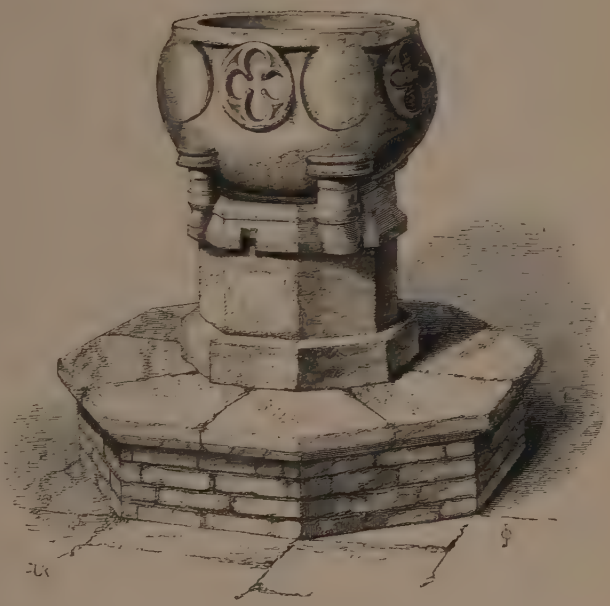
SOMERSET.

KING'S CLIFF

Is a strong and massive Early English Font. The bowl is cupshaped, and supported on an octagonal shaft of nearly equal dimensions. It is ornamented with eight circles, slightly raised, four of which are plain and four contain quatrefoils; under each of the plain ones is a very short shaft with moulded capitals, connecting the bowl with its support. The design and execution of the whole are very plain and simple, but characteristic of the period. It stands between the second and third pillar, on the south side the nave, nearly opposite the south door.

The dimensions are:—

Height	3ft. 2in.
Diameter across the top . .	2ft. 6in.
Depth of bowl	1ft. 4½in.
Diameter of the interior . .	1ft. 10in.
Depth of interior	11½in.



KING'S CLIFF.

NORTHAMPTONSHIRE.

ITCHENOR.

The Early English character of this Font certainly predominates, yet it is not far removed from the Norman period. The central circular pillar, and the shafts at the angles, are all of them very massive, and the junction of the bowl with the capitals of the shafts and pillar is remarkable. Its situation is opposite the south door. A new octagonal pyramidal cover, surmounted with a Maltese cross, gilded, has recently been added.

The dimensions are:—

Height	2ft. 10in.
Depth of bowl outside	1ft. 0½in.
Diameter across the top	1ft. 1in.
Depth of interior	11½in.
Diameter of interior	1ft. 5½in.

The Church is dedicated in honour of St. Nicholas.

ITCHENOR.

SUSSEX.

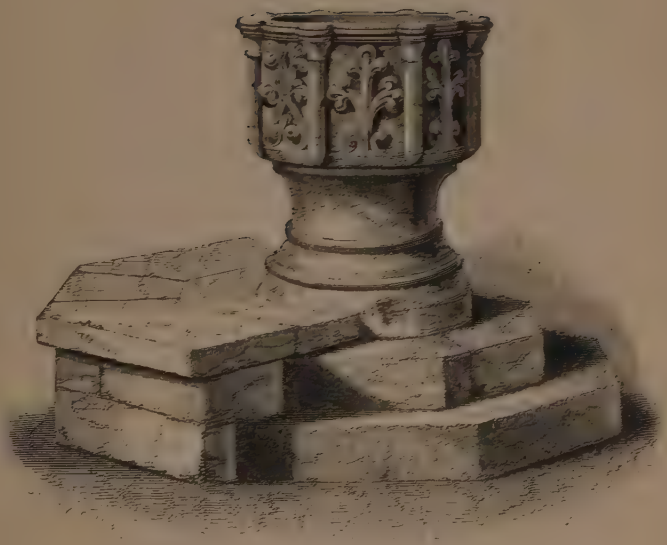
WESTON, NEAR SPALDING.

This beautiful specimen of the Early English style is raised on two steps, with a broader one for the minister. It is circular, and divided into eight compartments by plain round shafts, having small bell capitals without bases. Each compartment is ornamented with trefoiled foliage, of good design, and in very bold relief. It stands at the west end of the nave.

The dimensions are :—

Height	3ft. 3in.
Diameter across the top . .	2ft. 8in.
Depth of bowl	15in.

The Church is dedicated in honour of St. Mary.

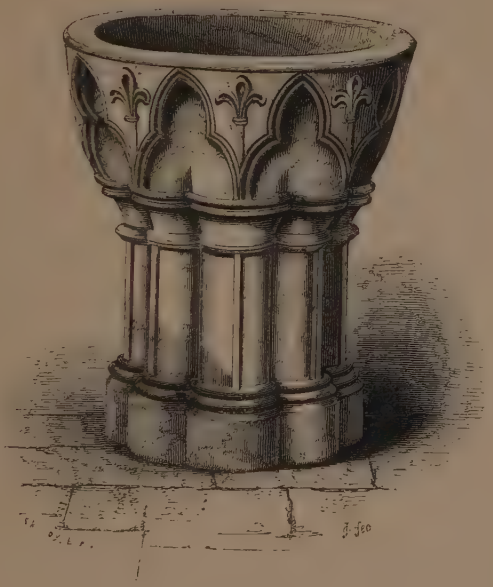


WESTON, NEAR SPALDING.

LINCOLNSHIRE.

ASHBORNE.

It is seldom that the date of an ancient Church can be ascertained with accuracy. This, however, is the case with Ashborne; for, by a brass plate discovered in the Church, it appears that the Church and altar were dedicated in honour of St. Oswald, King and Martyr, on the 8th of the Kalends of May, 1241, by Hugh de Pateshul, Bishop of Coventrye. The Font, which is of the same style as the Church, may be fairly considered of the same date. It is situated at the west end of the nave, and rests on the floor without any steps; it is 3ft. 4in. high, and 2ft. 11in. across the top. The Church, as well as the Font, has been lately restored.



ASHBORNE.

DERBYSHIRE.

NORBURY.

The design of this Font is that of a short Early English clustered pillar, the bell capital forming the bowl. The shafts of which the pillar is composed make a square, those at the angles being filleted. It is a plain but very good specimen of its style, and is most probably about the same date as the Font at Ashborne.

The dimensions are :—

Height	3ft. 3in.
Diameter across the top . . .	2ft. 3in.
Depth of bowl	11in.

It is lined with lead, and has a drain.

The Church is dedicated in honour of St. Mary the Virgin.

NORBURY.

DERBYSHIRE.

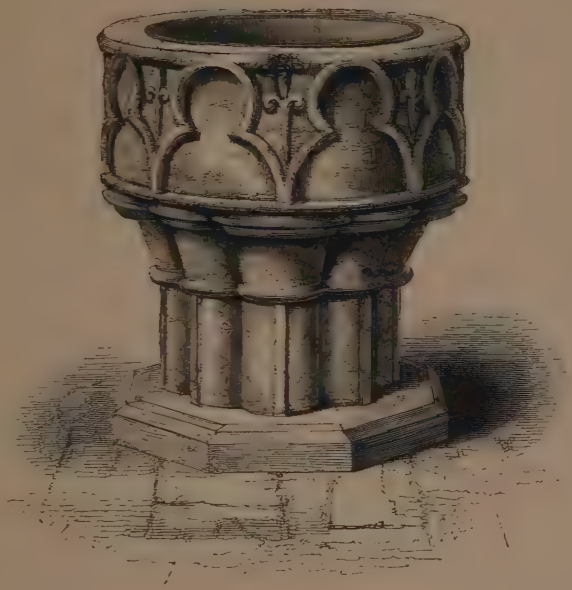
BRADLEY.

The stem or shaft of this Font has all the appearance of the upper part of a clustered pier, the bowl resting on the abaci. The bowl is divided into eight compartments by round-headed trefoil arches, formed by a plain round moulding, having between them a small trefoiled ornament. Its date is about the middle of the thirteenth century, and it much resembles the one at Ashborne in the same county. The rim has received considerable injury, evidently by forcing off the staple and hinge, otherwise the Font is in fair preservation. It stands in the north-west angle of the nave.

The dimensions are :—

Height from the floor . .	2ft. 10¾in.
Diameter across the top . .	2ft. 9½in.
Diameter of the interior . .	2ft. 2½in.
Depth of bowl	1ft. 1in.
Depth of the interior . . .	11½in.
Depth of capital, including neck moulding	9in.
Length of shaft from ditto . .	10in.
Depth of base	2¾in.

The Church is dedicated in honour of All Saints.



BRADLEY.

DERBYSHIRE.

IRCHESTER.

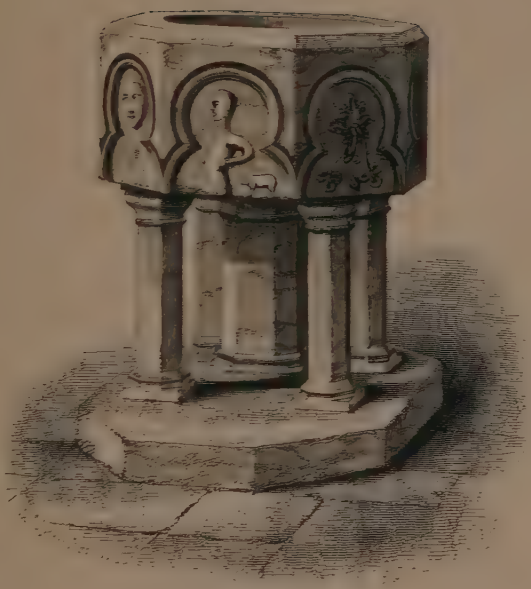
This ancient Font is of the Early English period, and carved in a hard dark stone. The bowl is octagonal, having a trefoil arch in each compartment. Of the compartments not seen in the print, three have the trefoil arch alone, a fourth has some rude flowers, and the fifth the head of an animal. The central and smaller shafts are octagonal, as is the step on which they stand.

This Font is placed to the east of the westernmost pier, on the south side of the nave, and is much blocked up by unsightly deal pews.

The dimensions are:—

Height, exclusive of the step,	3ft. 1in.
Diameter across the top.	2ft. 4in.
Diameter of the interior	1ft. 10in.
Depth of bowl	1ft. 4in.
Depth of the interior	1ft.

The general character of the Church is Early Decorated, and it is dedicated in honour of St. Catherine.



IRCHESTER.

NORTHAMPTONSHIRE.

ACTON BURNELL.

This Font, which is remarkable for the beauty and simplicity of its design, is of pure Early English character. It is octagonal, having a trefoil-headed recess on each side, and shafts at the angles. The mouldings of the arches, the capitals and bases, are exceedingly good and characteristic. The Font is altogether well worthy of being used as a model. It is of sand-stone, has been cleared of the whitewash with which it was covered, and is in good preservation. It stands on one step, at the south-west end of the nave.

We learn from a communication of the Rector, the Rev. E. H. Wainwright, to whom we are indebted for much valuable information about this church, that a curious and pleasing custom still prevails of decorating the Font with flowers at the Sacrament of Baptism. This is an Early English cross church, of uniform style throughout.

The dimensions are:—

Height	3ft. 4in.
Diameter across the top . .	1ft. 8in.
Depth of bowl	12in.

The Church is dedicated in honour of the Virgin Mary.

ACTON BURNELL.

SHROPSHIRE.

ALL SAINTS, LEICESTER.

This Font is decidedly of Early English character, and the foliage is very deeply and elaborately sculptured. Until lately the bowl appeared to rest on a massive octagonal shaft, which, examination proved to be composed of a quantity of rubbish built up round the present central circular one. On removing the pavement, the original basement stone was discovered, from which it was evident that the central pillar was formerly surrounded by four smaller ones; consequently it has been in this manner restored, and the bowl cleaned and repaired with great care and judgment. It has a water drain, some remains of staples, and stands upon a single step in the centre of the north aisle, two yards east of the north door.

The dimensions are :—

Height, exclusive of the step, .	3ft. 6½in.
Circumference of the bowl at top .	8ft. 5in.
Diameter across the top . .	2ft. 8½in.
Diameter of the interior . .	2ft.
Depth of ditto	1ft. 2in.

In the Church, the parts most deserving notice, are the fine roofs of the north and south aisles, particularly the former; a good Norman doorway at the west end, and some encaustic tiles around the Font, chiefly collected from the chancel.

ALL SAINTS

LEICESTER.

NORTON.

The church of Norton, which contains some Norman and some Early English portions, is said to have been founded by Robert Fitz Ranulph about 1176, by whom it was given to the Abbey of Beauchief. The Font is later, and belongs to the Early English style, corresponding with those portions of the Church. It is octagonal, the shaft clustered and enriched with the tooth ornament.

The dimensions are:—

Height	3ft. 7in.
Diameter across the top . .	2ft. 4in.
Depth of the interior . . .	9in.

The Church is dedicated in honour of St. James.

NORTON.

DERBYSHIRE.

KEYSOE.

This is an Early English Font of rather a massive character. It is interesting from the unusual circumstance of bearing an inscription coeval with the Font itself, which is probably of about the year 1200. The inscription reads thus upon the several faces of the pediment:

+TRESTVI :KEPTRDIC IPTSSERVI
PVRLEAL MEWTREL PRIĒV:KE
DEVPTRSA GRACEVE RREYMERCILIFICE AM.

which forms a distich running thus in modern French:

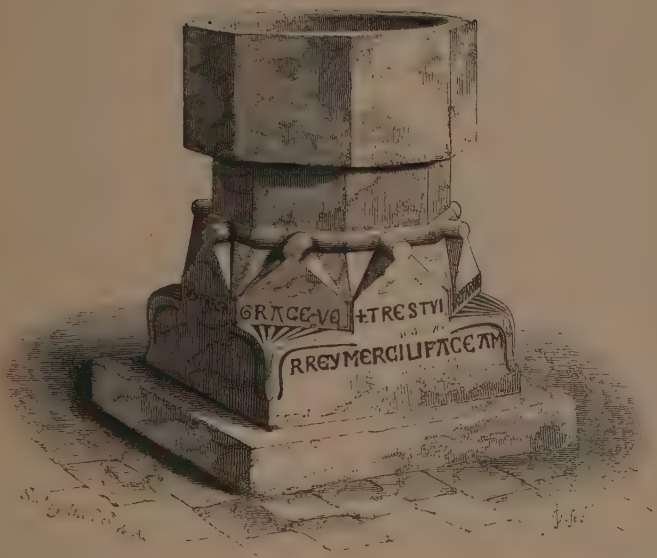
Restez; qui par ici passerez
Pour l'âme de Warel priez:
Que Dieu par sa grace
Vraie / Voir merci lui fasse. Amen.

The bowl and plinth are of Barnack stone, the shaft of clunch. Within these four years it was wedged into the end of a narrow pew, abutting on the first pillar from the west end of the nave on the south side, whence it was removed to the north side of the nave at the west end, and on being thoroughly freed from white-wash and mortar, with which it was thickly covered, the inscription was discovered. It is lined, but without a drain, and there are the remains of staples.

The dimensions are thus:—

Height, exclusive of the step,	3ft.	2½in.
Diameter across the top.	2ft.	6in.
Diameter of the interior, at top	1ft.	9½in.
Depth of bowl	1ft.	1in.
Depth of the interior		11in.

The Rev. W. Airy, the Vicar of Keysoe, has kindly furnished us with the substance of this information, but we refer our readers to a very interesting Paper on the subject of the inscription, read before the Cambridge Camden Society in 1842, which may be found in the first volume of the Ecclesiologist, p. 124.



KEYSOE.

BEDFORDSHIRE.

HARDWICKE.

This is a curious and rather rudely-worked example of the Early English period. It is hexagonal in form, having the sides ornamented, with arches rising from circular shafts at the angles, within which are small lancet-shaped panels. The angles above the capitals are chamfered upwards, so that the top presents a figure of twelve sides. It stands at the west end of the nave against the south pier of the tower arch, which is filled up.

The dimensions are:—

Height	3ft. 6in.
Diameter across the top . .	1ft. 9¾in.
Depth of bowl	8½in.

This Church has been the scene of one of those disgraceful acts of economy which marked the eighteenth century. In 1795, by faculty from the Bishop of Peterborough, the south aisle was pulled down, and also about eight feet of the east end of the chancel, and the materials used to repair the rest of the edifice.

The Church is dedicated in honour of St. Leonard.

HARDWICKE.

NORTHAMPTONSHIRE.

THORPE.

This chaste and beautifully designed Font of the Early English period, is placed at the west end of the nave. The bowl is cylindrical, and is ornamented with an arcade of elegantly formed trefoil arches, with foliage in the spandrels. It is supported at present on a plain octagonal pillar, but has originally had four detached shafts, the capitals of which remain, and between them are four small arches, enclosing three well executed heads, of a King, a Bishop, and a Knight; the fourth is filled with a knot of foliage.

It is much to be regretted, that this Font is not carefully restored according to the original design, as few would then exceed it in beauty.

The dimensions are:—

Height	3ft. 11in.
Diameter across the top . .	2ft. 10in.
Depth of the interior . . .	1ft. 6in.
Diameter of interior . . .	1ft. 10in.

THORPE.

LINCOLNSHIRE.

LOSTWITHIEL.

This is a very singular Font, to which it appears difficult to assign a proper date. It has an octagonal bowl, with square panels, filled with sculpture of a very incongruous character, consisting of a representation of the Crucifixion, a head of a Bishop, a grotesque head, lions passant, a figure on horseback, with his hawk and hunting horn, &c. The whole appears as if copied from other examples, and put together without meaning. It is supported on a central pillar, and four shafts, the whole of which are clustered, and have good bases.

Its material is a free-stone, from the quarries of Pentewan, near St. Austell, and it has lately been freed from the whitewash with which it was thickly covered. It stands at the west end of the nave, between the north and south entrances.

LOSTWITHIEL.

CORNWALL.

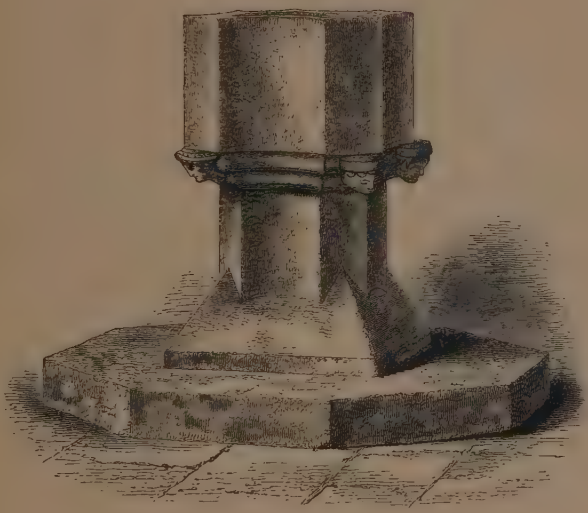
WESTON subter WITHERLEY.

This Font stands on one irregular octagonal step at the west end of the nave, is singular in form and almost without ornament. Both the bowl and shaft are eight sided, but not truly octangular, four of the sides being wide and curving inwards, and the other four narrow and flat. The lower part of the bowl is moulded, and the narrow sides supported by projecting heads. Its date appears to be early in the fourteenth century.

The dimensions are:—

Height	3ft. 2in.
Diameter across the top . . .	2ft. 5in.
Diameter of bowl	23in.
Depth of bowl	16in.

The Church is dedicated in honour of St. Michael.



WESTON.

WARWICKSHIRE.

STRUBBY.

The design of the bowl of this Font was not unfrequent in the fourteenth century; it is octagonal, and every side is enriched with Decorated tracery, differing in design. The shaft is one block of stone, cut into eight plain shafts, divided by deep hollows. From the form of the tracery, its date seems to be early in the fourteenth century. It stands on a single step of stones rudely put together, on the south side of the nave, under a pillar opposite the south door. The material is a hard limestone, and the tracery is in tolerable preservation.

The dimensions are :—

Height, exclusive of the step, . .	3ft. 7in.
Diameter across the top . .	2ft. 1in.
Depth of bowl	1ft. 6in.
Diameter of the interior . .	1ft. 7in.

The Church is dedicated in honour of St. Oswald.

DECORATED.

BERKELEY

LINCOLNSHIRE.

GOADBY MARWOOD.

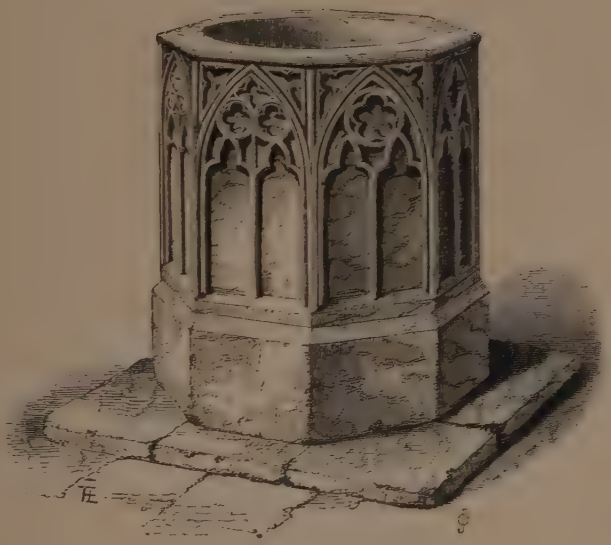
This Font affords a fine and perfect example of the Early Decorated work of the fourteenth century; the design is not uncommon for that period, but eminently beautiful. It is octangular without shaft; each side presents the form and tracery of a Decorated window, a little varying from the other. The arches and tracery are formed by the simple round moulding which is so characteristic of the period, and too often overlooked in modern copies. It has been restored after much mutilation, as well as the seventeenth century oak cover. On the north and south side were the staple and hinge, while, on the east and west, are two large grooves, cut two inches deep, but for what purpose it is impossible to tell. It stands in the centre of the nave, nearly opposite the north and south doors.

The dimensions are:—

Height	3ft. 0½in.
Diameter across the top . .	2ft. 5in.
Depth of interior . . .	1ft. 2in.
Diameter of interior . .	1ft. 10½in.
Width of each side . . .	11½in.

The Church is dedicated in honour of St. Denis.

DECORATED.



GOADBY MARWOOD.

LEICESTERSHIRE.

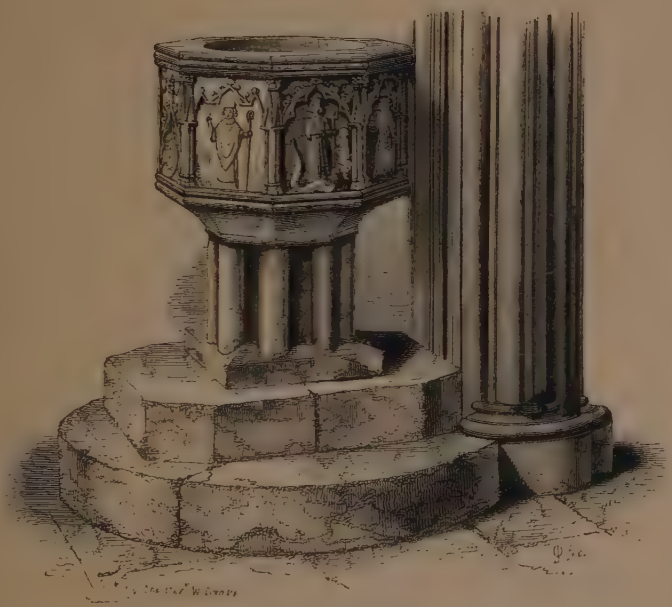
The bowl is octagonal; the east side, which abuts against the westernmost pillar of the nave, is plain, the others are enriched either with crocketed and foliated arches, springing from buttresses, with pinnacles at the angles, and filled with figures, or with shields, or tracery. The sides shewn in the engraving severally represent St. Catherine, with the wheel and sword; St. Margaret, with a book in her right, and a pastoral staff in her left hand, trampling on a dragon, and on her left side a kneeling figure of a child; the next is occupied by the figure of a Bishop under a canopy. It is singular that this canopy should have features of a much earlier style than the rest, partaking greatly of the Early English character. On the west, under an ogee canopy, is a shield charged with a chevron between three quatrefoils, and with plain shields in the spandrils. The north panel is similar, except that the shield is charged with etoiles instead of quatrefoils. The remaining two are filled with tracery formed by a single round moulding, and representing decorated windows.

The Church is a noble specimen of Decorated work, and the Font seems coeval with it.

The dimensions are:—

Height	3ft. 4in.
Diameter across the top . .	2ft. 9in.
Depth of interior . . .	1ft.
Diameter of interior . . .	2ft.

The Church is dedicated in honour of St. Margaret.



STOKE GOLDING.

LEICESTERSHIRE.

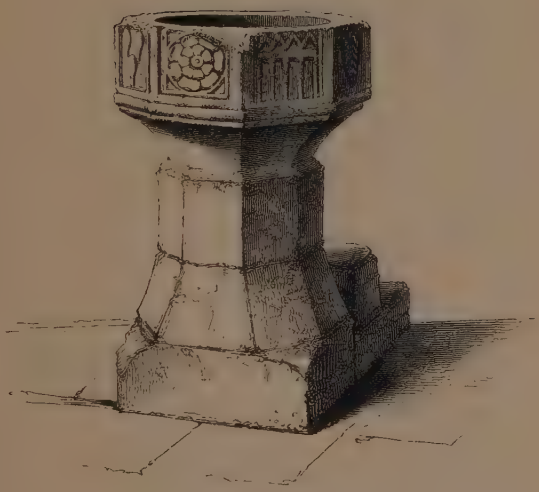
WHITWICK.

This appears to be a rudely executed specimen of late Decorated work, but of poor design and not decided in character, so that it is difficult to give it an absolute date. It is octagonal; the bowl has its sides panelled, that on the west is plain, three are occupied with shields of arms, and the remaining four by ornaments in low relief. The position is the centre of the nave, at the west end.

The dimensions are :—

Height	4ft. 2in.
Diameter across the top . .	2ft. 5in.
Depth of the interior . . .	10in.
Diameter of the interior . .	1ft. 10in.

The Church is dedicated in honour of St. John the Baptist.



WHITWICK.

LEICESTERSHIRE.

ABBOT'S LANGLEY.

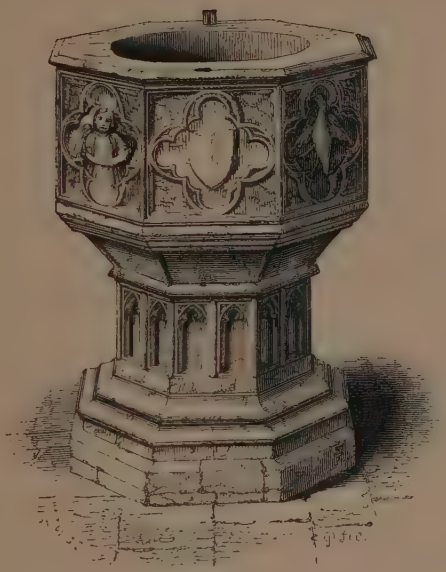
This Church is interesting from the late Norman work of the nave, and several good Decorated windows, particularly in a large aisle on the south side, which is now used for the chancel: there are a few brasses, one as late as 1604.

The Font stands in the nave, equidistant from the west and south doors; it is a late specimen of the fourteenth century. The sides are panelled with quatrefoils, four of them are occupied by the emblems of the Evangelists; the alternate ones bear a plain shield. It is in good preservation, and beautifully carved in very hard stone. Within these few years it has been covered with a stone slab, in which is inserted a questionable looking basin of rather large dimensions, having a waterplug; the cover is of similar character.

It measures 2ft. 6in. across the top; and stood, before the floor was raised, 3ft. 8in. high.

The Sister Church of King's Langley, three miles distant, is graced by a modern marble vase-like Font, which stands close to the altar rails.

DECORATED.



ABBOT'S LANGLEY.

HERTFORDSHIRE.

PATRINGTON.

This beautiful specimen of Decorated work is in the Parish Church of Patrington, in the East Riding of Yorkshire, dedicated in honour of St. Patrick. It is carved in Caen Stone, and remains in fair preservation, with the exception of the upper part of the bowl; it is now, we are sorry to say, painted. It stands near the north-east pier of the tower, is 2ft. 11in. from the step to the top of the bowl; 25¼in. across the top; and the bowl, which is lined with lead, and has a water drain, is 14in. deep.

DECORATED.

PATRINGTON.

YORKSHIRE.

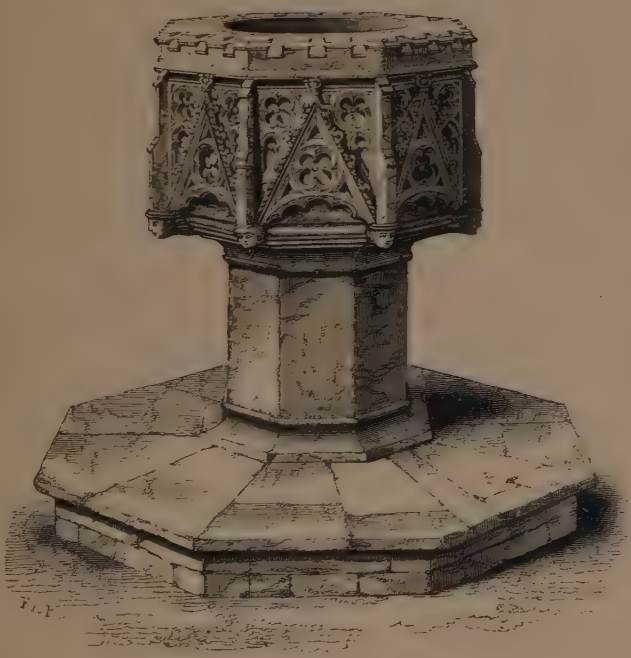
WORTHAM.

A very beautiful Font of the Decorated period, each side containing a triangular crocketted canopy, the heads of which, and the spandrils, are enriched with foliated circles. The top is doubly battlemented, and the angles have buttresses supported by heads, which are mutilated, otherwise the whole is in good preservation. The interior has a lining of lead, and is furnished with a drain. There is one very similar in character at Redgrave, a few miles distant. Public baptism has always been administered at Wortham before the whole congregation, and with a full Font. The position is at the west end of the nave on the south side.

The dimensions are:—

Height	3ft. 6in.
Depth of bowl outside . . .	2ft.
Diameter across the top . .	2ft. 9in.
Depth of the interior . . .	1ft. 3in.
Diameter of interior . . .	1ft. 9½in.

The Church is dedicated in honour of St. Thomas and St. Mary.



WORTHAM.

SUFFOLK.

MARKET BOSWORTH.

This Font stands at the west end of the nave, and is raised on two steps, with a third and a kneeling-stone attached. Its form is hexagonal, having each side of the bowl ornamented with an ogee crocketed arch, rising from clustered shafts at the angles, which rest on corbels of foliage. Under each arch is a shield supported by a moulded corbel: the shields were most likely originally painted with bearings of the families to whom they belonged, but at present only the ordinaries remain; on the 1st, two bars; 2nd, a frette; 3rd, plain; 4th, two bars; 5th, three chevronels; 6th, a chevron. The cornice is ornamented with the four-leaved flower and the rose. The shaft is clustered and filleted, and has capitals and bases of very good details.

It is a beautiful specimen of the fourteenth century, or Decorated work. The height from the steps is 4ft. 4in.; the diameter of the bowl from angle to angle, 2ft. 9in., of the basin, 2ft. 5in.; depth 1ft. 5in. A small basin let into the board which covers the bowl is now used, as in too many Churches, instead of the Font itself.

The Church is dedicated in honour of Saint Peter.

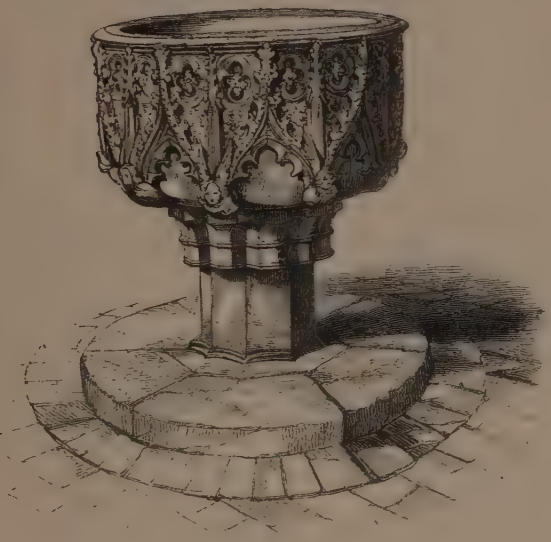
MARKET BOSWORTH.

LEICESTERSHIRE.

HEDON.

This is a fine example of a Decorated Font; the bowl is round, divided by pinnacles into eight compartments, with cinquefoiled arches under rich crocketed ogee canopies; the spandrels are filled with foliage and ornaments. It has an octangular shaft, slightly hollowed on the sides, and probably had a small shaft on each face, as the capitals appear to be remaining. It stands in the centre of the nave, near the west door.

DECORATED.



HEDON.

YORKSHIRE

EXTON.

This is a very elegant example of a Decorated Font, and beautiful even in a style remarkable for beauty. The form is not uncommon in Decorated work, viz. an octagon without a shaft. The angles are ornamented with slender round shafts, having moulded capitals and bases, from which spring trefoiled ogee arches without crockets, but terminating in rich finials. Between these are heads, alternately male and female, supporting the angles of the octagon. The sides within the arches are relieved with lancet-shaped trefoiled panels. The whole rises from an octagon plinth and stands on a single step.

DECORATED.

EXTON.

RUTLANDSHIRE.

RATBY

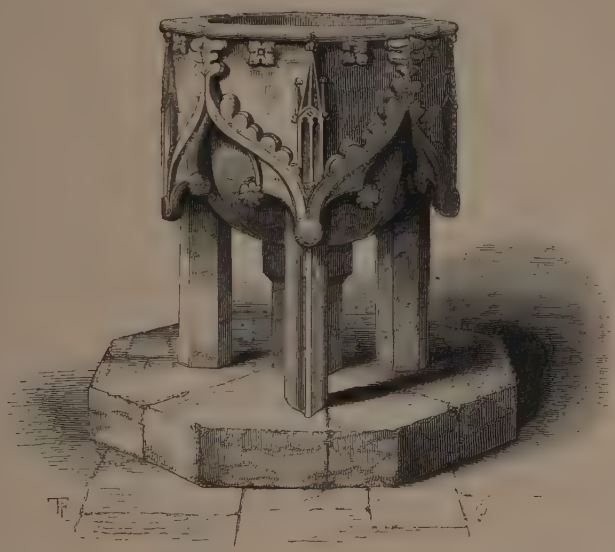
Is a very singular Decorated Font. The upper part of the bowl is octagonal, the alternate angles of which are supported on shafts, from which rise four ogee crocketted arches, between which are pinnacles, so that the angles present alternately a finial and a pinnacle. The lower part under the arches is rounded off into a somewhat bowl-shape, and is supported on a central octagonal pillar. The four shafts are very irregular in shape. The crockets, instead of being cut into foliage, as usual, are worked quite flat, thus presenting only the outline of leaves; and the execution of the whole Font is coarse and rude.

It stands angularly on an octagonal plinth, in the centre of the west end of the south aisle, a little west of the south door.

It is whitewashed, has a water-drain, is lined with lead, and has a plain flat cover.

The dimensions are:—

Height, exclusive of the plinth	3ft. 6in.
Diameter across the top	2ft. 8in.
Diameter of interior	2ft.
Depth of interior	1ft. 4in.



RATBY.

LEICESTERSHIRE.

WOLSTON.

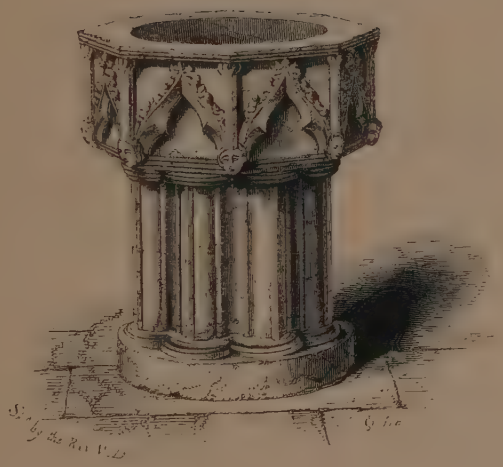
This Font is of the Decorated period. The bowl is octagonal, with slender shafts at the angles, supported on heads. On each face of the octagon is an ogee crocketed and trefoiled arch. The shaft is clustered. Remains of painting and gilding may be seen on the ornamental parts by removing the brown wash which now covers it: it is much mutilated. It stands at the west end of the nave, is lined with lead, and the water drain has been lately repaired.

The dimensions are:—

Height	2ft. 11½in.
Diameter across the top . .	2ft. 8in.
Depth of bowl	9in.

The Church is dedicated in honour of St. Margaret.

DECORATED.



WOLSTON.

WARWICKSHIRE.

ROLVENDEN.

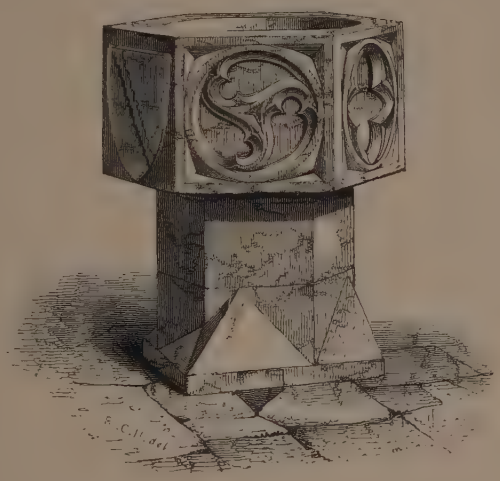
This hexagonal Font, though rather plain, is curious and interesting. The sides of the bowl are ornamented with panels or shields. The arms on the shields are those of Culpeper and Guldeford, who were connected by marriage; and it is not improbable that the Font was the joint gift of those families. On either side of the chancel is a small chapel, that on the south, we learn from the brass plate affixed to the wall, was built by a Guldeford. The inscription is:—"Fundata fuit hæc capella in die Sanctorum Tiburtii et Valeriani Martyrum per Edwardum Guldeford, Armigerum, in honore Sanctæ Annæ et Sanctæ Catherinæ Virginis, A.D. 1444."

The shaft is hexagonal, with a square base, but the junction of the two is singularly irregular. The form of the tracery on the panels, and the shape of the shields, which are two-centred, shew the date of the Font to be of the Decorated period.

It formerly stood under the westernmost pillar, on the north side of the nave, but was removed when the Church was new pewed, and disused for many years, till the present Vicar, the Rev. John Hooper, had it placed opposite the priest's door in the chancel.

The dimensions are:—

Height, including the step, .	3ft. 7¼in.
Depth of bowl	1ft. 2¼in.
Diameter across the top . .	2ft. 2½in.
Depth of the interior . . .	10½in.
Diameter of the interior . .	1ft. 9¼in.



ROLVENDEN.

KENT.

SHELFANGER.

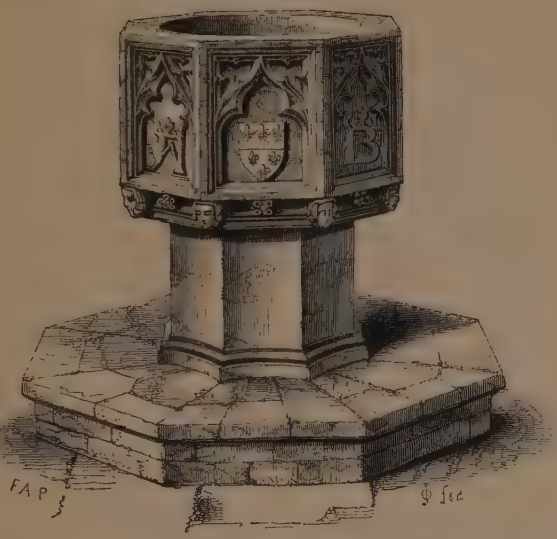
A very beautiful Decorated Font, but with its mouldings and ornaments so completely covered with whitewash that the coatings had to be removed before the design could be copied. It is octagonal, the sides of the bowl panelled with ogee headed arches and spandrels; they contain shields, with other sculptures: on one, are the arms of Adam Bosville, (a shield charged with a fesse between six fleurs-de-lis,) who was patron of the living in 1362, and probably the donor of the Font; on either side are his initials, A. B.

The shaft is also octagonal and plain, having each side slightly curved or hollowed inward. The interior is lined with lead, which bears the date of 1639, Dec. 12. It stands in the centre of the nave at the west end.

The dimensions are:—

Height	3ft. 7in.
Depth of bowl outside	2ft.
Diameter across the top	2ft. 6½in.
Depth of the interior	1ft.
Diameter of interior	1ft. 11in.
Length of shaft	1ft. 7in.

The Church is dedicated in honour of All Saints.



SHELFANGER.

NORFOLK.

FINCHINGFIELD.

The design and execution of this Decorated Font are good, but its effect is much lessened by not being raised on a base or steps. The bowl is octagonal, the sides panelled with quatrefoiled circles, enclosing shields of arms, and supported underneath by angels with expanded wings. The shaft is short and plain without base mouldings. It appears to be late in the fourteenth century, and stands in the centre of the nave at the west end, opposite the west door.

The dimensions are:—

Height	3ft.
Diameter across the top . .	1ft. 9½in.
Depth of the interior . . .	1ft.

The Church is dedicated in honour of St. John the Baptist.

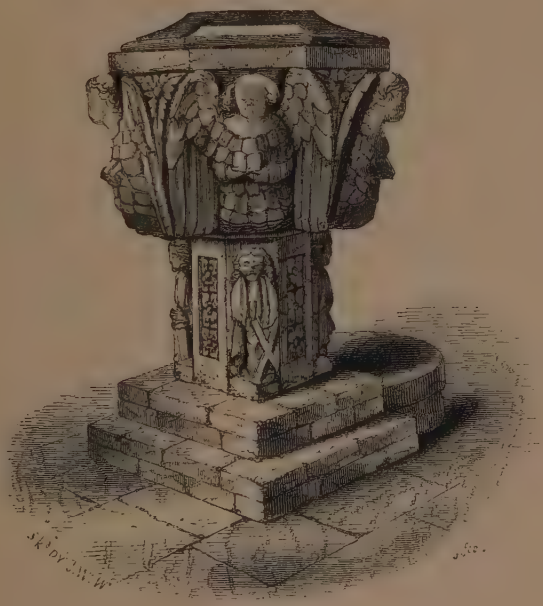
DECORATED.

FINCHINGFIELD.

ESSEX.

MALTBY LE MARSH.

The singularity of design in this Font is very remarkable; the bowl is almost covered by four angels with expanded wings, having books in their hands, the spaces between the wings being filled with trefoils. The shaft is square at the base, and octagonal above, with a figure of an apostle at each angle; those of St. Paul and St. Andrew are plainly marked. The remaining sides are ornamented by narrow diapered panels. Its date appears to be of the fourteenth century. It is 33in. high; the bowl being 17in.; the shaft 16in.: the bowl is 16in. diameter, and 12in. deep, and 26in. across the top. It stands near the south door.



MALTBY LE MARSH.

LINCOLNSHIRE.

KING'S WORTHY.

This is a beautiful Font of the Decorated period. The bowl is octagonal, having each panel richly and variously filled with ornamental tracery. The sides of the shaft are doubly panelled with cinquefoil headed arches. It stands on the base of an old Norman Font, in the centre of the nave, at the east end.

The dimensions are :—

Height	3ft. 3in.
Depth of bowl	1ft. 5in.
Diameter across the top . .	2ft. 2in.
Depth of the interior . . .	1ft.
Diameter of the interior . .	1ft. 9in.

DECORATED.

KING'S WORTHY.

HAMPSHIRE.

PITSFORD.

This handsome Font is of rather soft stone, which may in some measure account for its mutilated condition. The projection on the west side of the bowl is a great singularity; a desk for the book may possibly have been inserted in the four small holes, or, as it has been suggested, a crucifix or a figure. But projections on the sides of Fonts, though very rare in this country, are not so on the Continent, particularly in Bretagne and Normandy. Its date is of the fourteenth century.

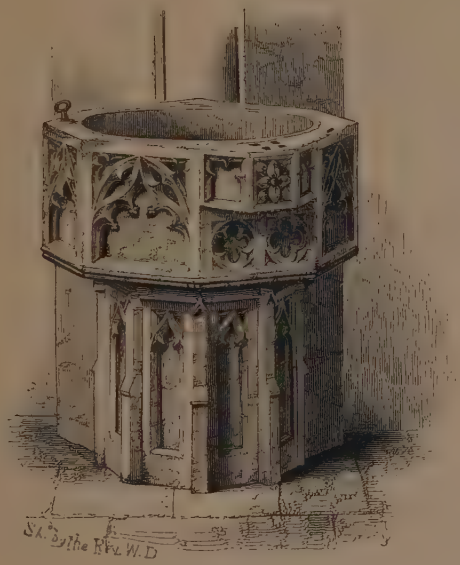
It stands in a chantry chapel, on the north side of the Church.

The dimensions are :—

Height	2ft. 6in.
Diameter across the top . . .	1ft. 8½in.
Depth of the interior . .	9in.

The Church is dedicated in honour of St. Mary.

DECORATED.



PITSFORD.

NORTHAMPTONSHIRE.

BRADLEY

Is a good Decorated Font, and is singular and interesting from having an English inscription, which yet remains quite perfect. Both bowl and shaft are octagonal, with bold mouldings; the former is surrounded with a band of flowing quatrefoils, and immediately beneath is the following legend in black letter.

Pater noster Ave Maria and Criede Leren ye childe yt is nede.

The Font has neither plinth or step.

DECORATED.

BRADLEY.

LINCOLNSHIRE.

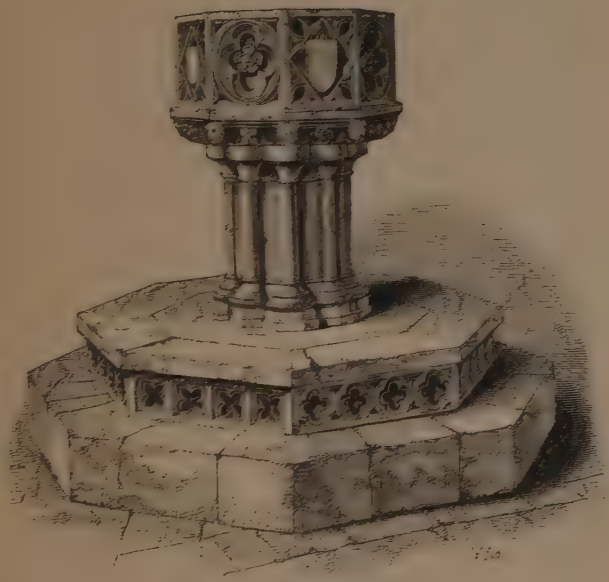
DITCHINGHAM.

Removing the lower step from this Font very much injured its general effect. It is a late specimen of Decorated work, and remains in good preservation, except the heads at the angles. Its situation is at the west end of the nave.

The dimensions are:—

Height, exclusive of the steps, . .	3ft. 4in.
Diameter of the interior . .	1ft. 8in.
Depth of ditto	1ft. 1in.

The Church is dedicated in honour of St. Mary the Virgin.



DITCHINGHAM.

NORFOLK.

POSTWICK.

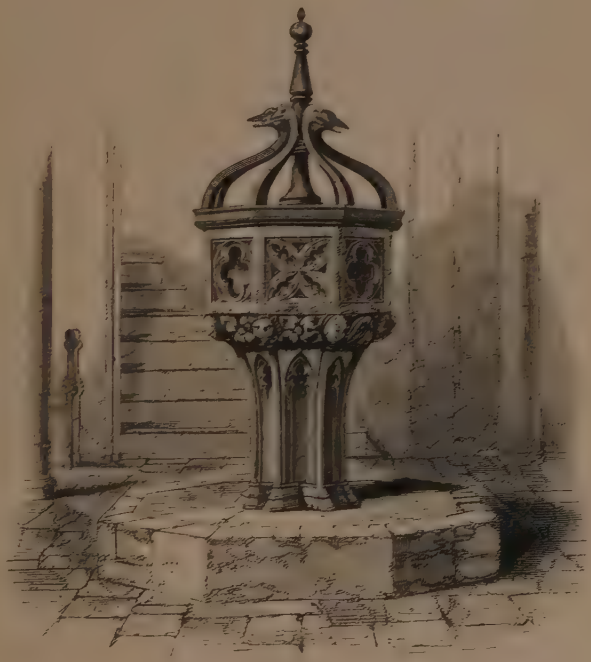
The general design of the present subject is not uncommon in the county of Norfolk, it is in good preservation, well executed, and appears to be of the fourteenth century. It is octagonal, the sides of the bowl are panelled, and it is supported underneath by heads alternating with the four-leaved flower; the shaft also is panelled, having slender round shafts at the angles. This Font stands on a single octagonal step at the west end of the nave. The cover is of late and poor design.

The dimensions are:—

Height, exclusive of the step, .	8ft. 8in.
Diameter across the top . .	1ft. 10in.
Depth of the interior . .	1ft.

The Church is dedicated in honour of All Saints.

DECORATED.



POSTWICK.

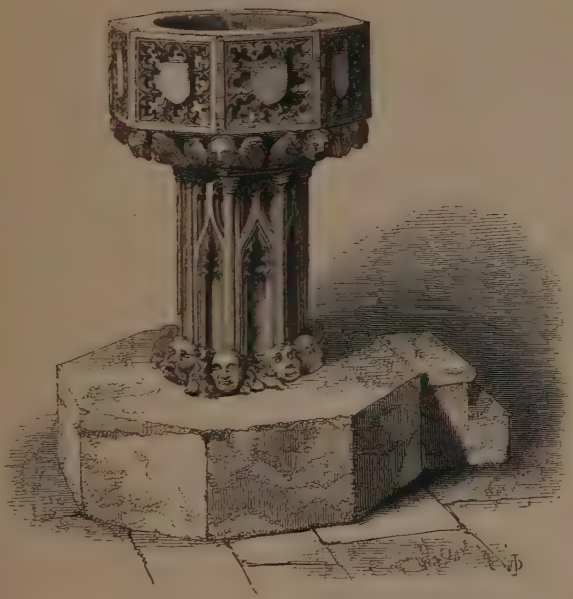
NORFOLK.

ST. GREGORY, NORWICH.

This is a well proportioned Font of considerable beauty. The bowl is octangular, and ornamented with rich panels enclosing shields, supported underneath by angels' heads with wings. The shaft also is octangular, having an ogee arch on each side, and slender circular shafts at the angles. The base is singularly ornamented with grotesque heads and foliage placed alternately. Its date seems to be late Decorated. It had a large and lofty cover, which has been removed some years. It stands in the centre of the nave, at the west end.

The dimensions are:—

Height, exclusive of the step, .	4ft.
Diameter across the top . .	2ft. 3in.
Depth of bowl	1ft. 2in.
Diameter of the interior . .	1ft. 7in.
Depth of ditto	1ft. 1in.
Height of the step . . .	1ft. 3in.



ST. GREGORY.

NORWICH.

ALL SAINTS, NORWICH.

This fine octagonal Font is of Decorated character. Each panel of the bowl contains two figures in high relief, and well executed. They represent the Twelve Apostles, St. Paul, St. John the Baptist, St. Michael the Archangel, and St. George. The shaft is likewise panelled, each panel containing a figure of a Saint, in a canopied recess, the work above which consists of crumpled foliage with interlacing stalks. With the exception of St. Lawrence, the figures on the shaft are not so readily identified; they are all in the same attitude and dress, and only differ in what they carry in the left hand. The shaft has plain mouldings in the Decorated style. The Font is raised upon a lofty octagonal step, with a kneeling-stone towards the west. It has an inelegant wooden cover of late character, and stands at the west end of the nave, opposite the south door.

There is a Font, similar in design and apparently by the same hand, but much mutilated, in the Church of St. James, Norwich. Notwithstanding this, it is reasonable to suppose that the crowding of this Font with saintly figures may have been regarded as an appropriate reference to the dedication of the Church.

The dimensions are :—

Height	3ft. 8in.
Diameter across the top . .	1ft. 7½in.
Depth of bowl	10in.

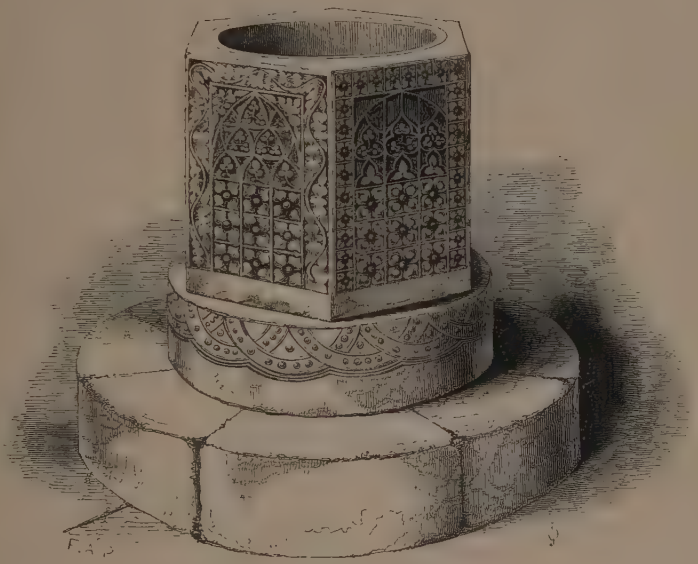
ALL SAINTS, NORWICH.

NORFOLK.

EWERBY.

This is a rich Decorated Font of rather uncommon design. It stands on a circular plinth, which appears to have been the lower part of a Norman Font, and is ornamented with a band of reversed intersecting arches.

The Font itself is hexagonal, and prism-shaped, without any distinction of bowl and shaft. Each side presents the tracery of a window filled with diaper work, and surrounded with a border of quatrefoils or foliage. The tracery on one of the sides here represented is of the kind called geometrical, while the other has an evident tendency to the perpendicular, the mullions being carried through to the arch. From this circumstance, and the character of the foliage, it is probable that its date is towards the end of the fourteenth century.

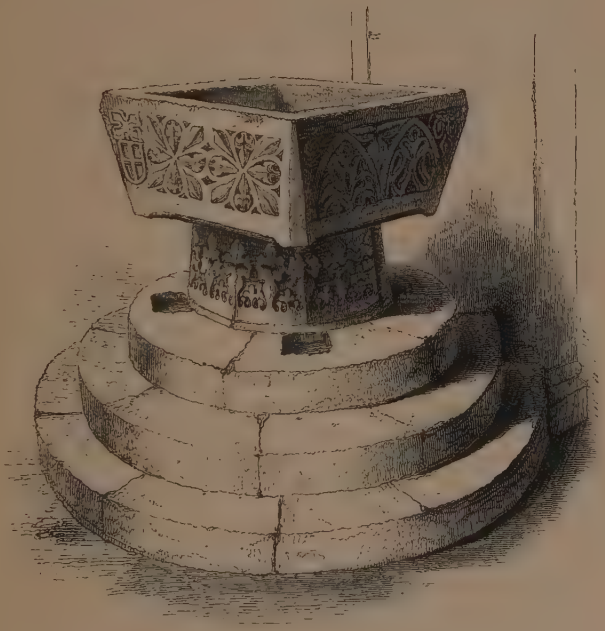


EWERBY.

LINCOLNSHIRE.

GALWAY.

This Font stands in the nave at the west end of the Collegiate Church of Galway, in the County of Galway, Ireland. It has suffered much mutilation, for at each angle there was once a supporting shaft, as may be seen in the engraving. It is difficult to say what is the date of this Font; the form is Norman, but the tracery in the arches has very much of Flamboyant character, and this, together with the foliage of the shaft, renders it probable that the date is of the latter end of the fourteenth, or the beginning of the fifteenth century.



COLLEGIATE CHURCH.

GALWAY.

PENTON.

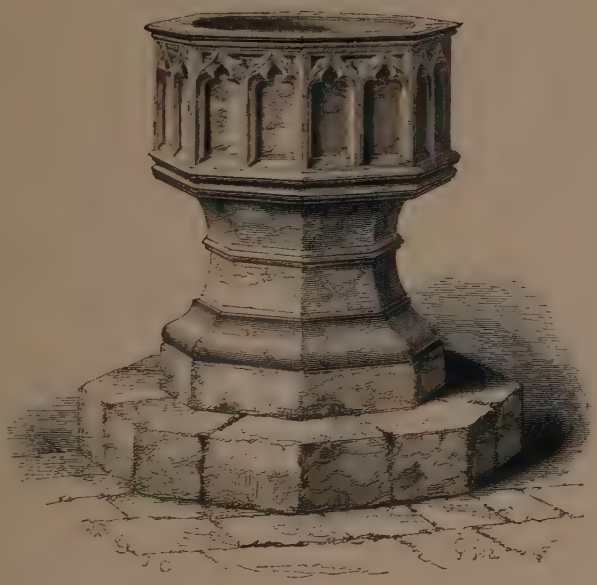
A good and pleasing example of late Decorated work, which has sustained very little injury from time or ill-usage. The eight compartments of the bowl are doubly panelled, with foliated arches in the head; the substantive shaft is relieved by mouldings, and the whole, though large, is well proportioned, and a good model for imitation. It stands on a step, nine inches high, a little west of the south door in the centre of the nave.

The dimensions are:—

Height	3ft. 4in.
Depth of bowl outside . .	1ft. 4½in.
Diameter across the top . .	2ft. 6in.
Diameter of step . . .	3ft. 8in.

The Church is dedicated in honour of the Holy Trinity.

DECORATED. (TRANSITION)



PENTON.

HAMPSHIRE.

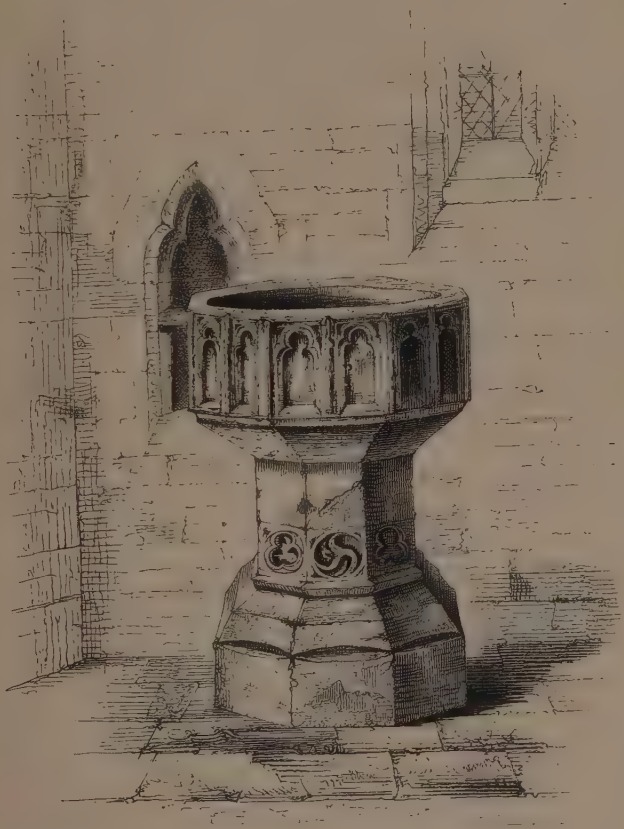
CRICKLADE.

It is octagonal in all parts; each face of the bowl is ornamented with two trefoil-headed panels. The shaft is plain, except on the lower part, where it has a band of trefoils alternately plain and contorted. Its date appears to be of the fifteenth century. This Font stands in the north transept of the church, which is dedicated in honour of St. Sampson.

The dimensions are :—

Height	3ft. 2in.
Diameter across the top . .	2ft. 9in.
Depth of interior	1ft.
Diameter of the interior . .	1ft. 11in.

DECORATED. (TRANSITION.)



CRICKLADE.

WILTSHIRE.

POYNINGS.

Although in general appearance this Font has much of Decorated character about it, yet we consider it from the mouldings, a specimen of Transition from that style to Perpendicular. Through information supplied by the present Rector, the Rev. S. Holland, M.D., who has lately made some great improvements in this fine parish church, it appears that Michael Lord Poynings, [who died Sept. 1369,] and Joan his wife, who did not long survive him, left each the sum of two hundred marks for building a new church. The Font therefore was most probably erected at the same time, as its details perfectly accord with this date, being the period when the Perpendicular style was first coming into use, though still retaining something of Decorated character. It stands at the west end of the nave, equidistant between the north and south doors, is in fair preservation, and has lately been freed from whitewash by the present Rector, who has also removed the pues and gallery which encroached on it, and by this means has opened the view from the west door.

The dimensions are :—Height 3ft. 4in.; diameter of the bowl, 2ft. 5in.; depth of bowl, 10½in.

The Church is dedicated to the Holy Trinity.

POYNINGS.

SUSSEX.

ORCHARDLEIGH.

This cup-shaped Font is very uncommon in form and design; the bowl is surrounded by raised bands, ornamented with foliage and heads. The middle band is interrupted by four sunk foliated panels. It stands on the north side of the chancel, and the figure looking south represents our Saviour holding in his left hand the globe, as an emblem of sovereignty, and his right elevated in the act of benediction; the panel to the north is vacant, and in those looking east and west are the Virgin and Child differently represented. It appears to be of the fourteenth century.

The dimensions are:—

Height	3ft. 1¼in.
Diameter across the top . .	2ft. 3¼in.
Depth of the interior . . .	1ft.
Diameter of the interior . .	1ft. 10in.
Length of shaft	1ft. 2in.

ORCHARDLEIGH.

SOMERSETSHIRE

ST. GORAN.

It is very difficult to assign a date to this Font; for although the general style is Norman, the quatrefoil, and the shield which bears the arms of Bodrigan, prevent our attributing it to so early a period. It seems scarcely possible to account for the anomaly, except by supposing that it was copied from an older Font, and given by one of the Bodrigan family, who were lords of the manor of Goran. Sir Henry Bodrigan, the last possessor of the lordship, was attainted of high treason against Henry the Seventh for saying that Richard the Third was slain by the Earl of Richmond's soldiers; his whole estates were forfeited, and seized, and settled upon Sir Richard Edgcumb, and his heirs, for ever; whose posterity are still in possession of them.

It formerly stood beside a pillar, on the south side of the nave, opposite the south door, but was removed about twenty years ago to its present site, at the west end of the south aisle. It has a drain but no lining.

The dimensions are:—

Height, exclusive of the step,	.	2ft. 7½in.
Diameter across the top	. .	1ft. 9in.
Depth of the interior	. . .	9½in.

The Church is dedicated to St. Goran or Coran.

ST. GORAN.

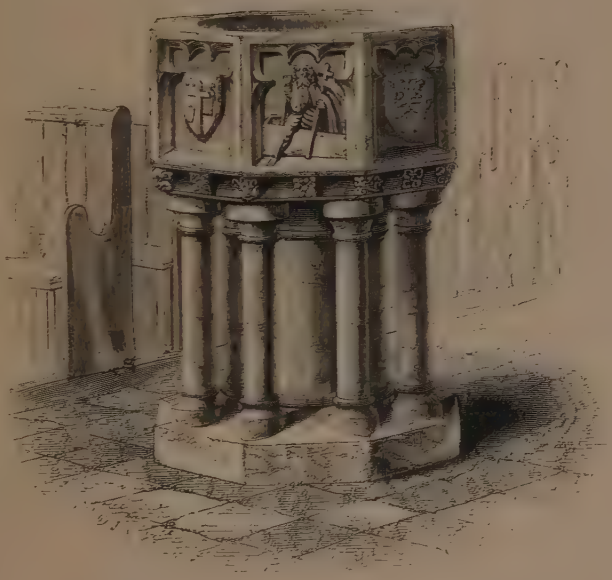
CORNWALL.

NORTH SOMERCOTES.

This large and handsome Perpendicular Font is formed of a close hard limestone, the smaller shafts being of an inferior Purbeck marble. Its shape is octagonal; on five of the sides are shields, bearing arms; on the other three are represented the Resurrection and the emblems of the Crucifixion. It was, till lately, painted, and in parts much mutilated, but it has been cleaned and restored, and the drain opened, under the direction of the present Curate, the Rev. S. Shepherd. It stands in the centre of the nave, at the west end, in a line with the north and south entrances.

The dimensions are:—

Height, including the step,	4ft. 6in.
Depth of bowl	1ft. 5½in.
Diameter across the top	2ft. 7in.
Depth of the interior	1ft. 2in.
Diameter of the interior	1ft. 11in.



NORTH SOMERCOTES.

LINCOLNSHIRE.

COVENHAM ST. MARY.

The material of this beautiful octagonal Perpendicular Font is a very hard and close grained limestone. The sculptures and mouldings are in good preservation, but we regret that the effect of the Font is entirely destroyed by a recent painting of lead colour, marbled over! A modern cover of very doubtful taste has also been added.

The sides of the bowl are ornamented with shields suspended from hooks, five of which bear emblems of the crucifixion, as the four nails, the hammers, the scourges, the crown of thorns, the spear, reed, and sponge, and the other three have crosses. Below the shields is the ornament generally known as the Tudor flower, the large leaves of which cover the angles. The cornice is surmounted by a flower very similar in character to the four leaved Decorated flower. The shaft is octagonal in the upper part, but square at the base, and the sides are chamfered and hollowed out to meet it. It has no step, and stands within two yards of the north door.

The dimensions are :—

Height of the Font . . .	3ft. 7in.
Depth of bowl outside . . .	1ft. 8in.
Diameter across the top . .	2ft. 3in.
Diameter of the interior . . .	1ft. 7in.
Depth of ditto	1ft. 1in.

It is lined with lead, and has a water drain, but, as is too frequently the case, it is filled up with dirt.

COVENHAM ST. MARY.

LINCOLNSHIRE.

BOURN.

A curious and interesting Perpendicular Font. The eight sides of the bowl are cut in plain square panels, and ornamented on the upper part with the Tudor flower; one of the sides is blank, the others are occupied with the following inscription in black letter.

Jesus est nomen quod est super omne nomen.

It has lately been patched up with Roman cement, and sanded, to look like stone; the ancient details appear, however, to have been preserved.

The dimensions are:—

Height	3ft. 6in.
Depth of bowl	1ft. 7in.
Diameter across the top . .	2ft. 4in.
Depth of interior . . .	1ft. 1in.
Diameter of interior . . .	1ft. 8in.

BOURN.

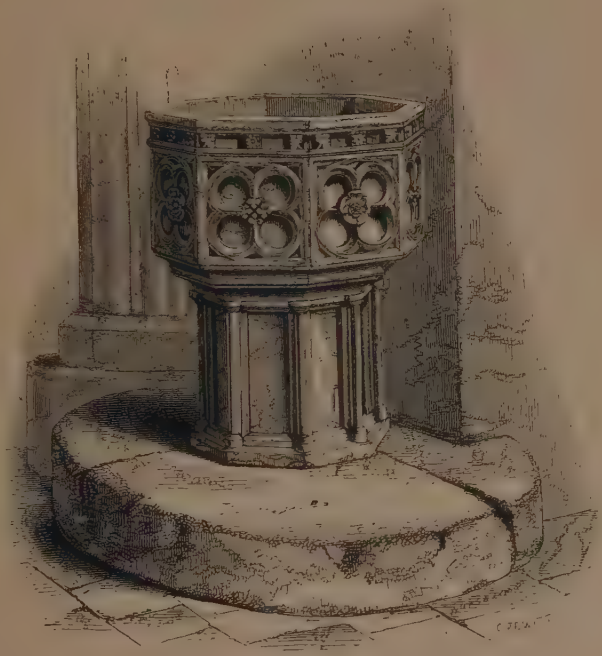
LINCOLNSHIRE

YATE.

This Font is a good example of the fifteenth century, or Perpendicular work; the mouldings and details being very characteristic. It is octagonal, having the sides panelled with quatrefoils, the centres of which are occupied by roses, or by the feathered cusps of the quatrefoils; the upper part is ornamented with patera in the usual hollow moulding. The shaft also is octagonal, having at the angles the common Perpendicular mullion moulding. It has a large and cumbrous cover, apparently of the seventeenth century, but which is here omitted.

It stands at the west end of the north aisle, upon a single step, which is of a rounded shape, but not truly circular. Height, 3ft. 1in.; diameter of bowl, 1ft. 9½in.; depth of bowl, 1ft. 0½in.; it measures across the top, 2ft. 4in.

The Church is dedicated in honour of St. John.



YATE.

GLOUCESTERSHIRE.

SAFFRON WALDEN.

This Font stands at the east end of the north aisle of the chancel, and is carved in Ketton stone. It is octagonal. On every compartment of the bowl is a quatrefoiled panel, and each side of the shaft is panelled and ornamented with a trefoil, which, from its frequent use in the last period of the Perpendicular style, is generally known as the Tudor flower. It seems to have been introduced about the middle of the fifteenth century, and will, therefore, sufficiently mark the date of the Font.

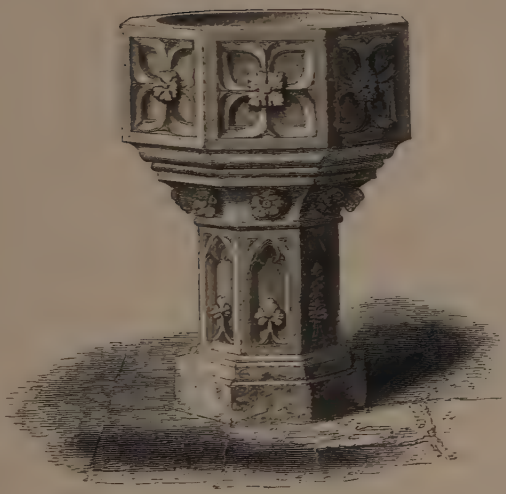
In 1793, long before any interest was taken in church furniture, the then Vicar, the Rev. W. Gretton, had this Font restored, as we learn from the following inscription, to make room for which he cut away one of the ornaments on the upper part of the shaft: "Hoc lavacrum antiquum restitui curavit W. Gretton, Vicarius, A.D. 1793." Also on the rim of the bowl he carved "Maneat usus mei, tollatur abusus."

It has a cumbrous and inelegant cover of the seventeenth century.

The dimensions are:—

Height	4ft.	
Diameter across the top . .	2ft.	1½in.
Depth of interior . . .	1ft.	2in.

The Church is dedicated in honour of St. Mary, the Virgin.



SAFFRON WALDEN.

ESSEX.

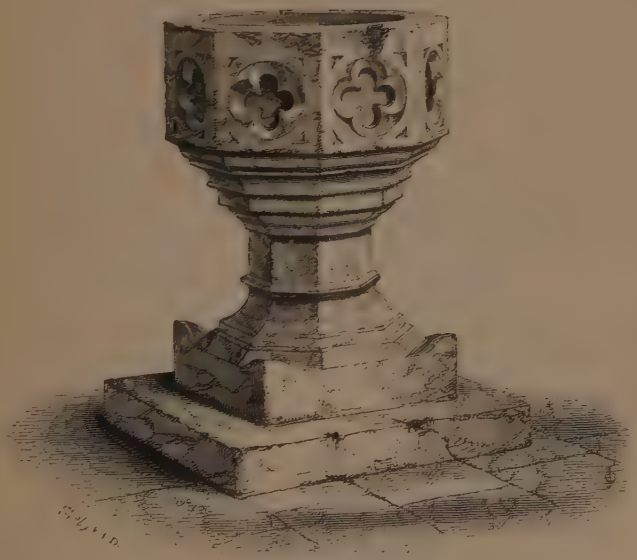
OLD SODBURY.

This is a Perpendicular Font, of a very plain unpretending character, being ornamented merely with small quatrefoiled panels on the sides of the octagon; the plinth on which it stands is the only remarkable feature. It is thickly covered with stone-wash, which of course takes off from the sharpness of the mouldings, and stands at the west end of the nave, opposite the south door, raised on one step. It is lined with lead, and has a drain.

The dimensions are:—

Height, exclusive of the step,	3ft. 4in.
Length of shaft, including base,	1ft. 5¼in.
Depth of bowl outside	1ft. 10¾in.
Diameter across the top	2ft. 3¾in.
Diameter of the interior	1ft. 6¾in,
Depth of ditto	9in.

The Church is dedicated in honour of St. John.

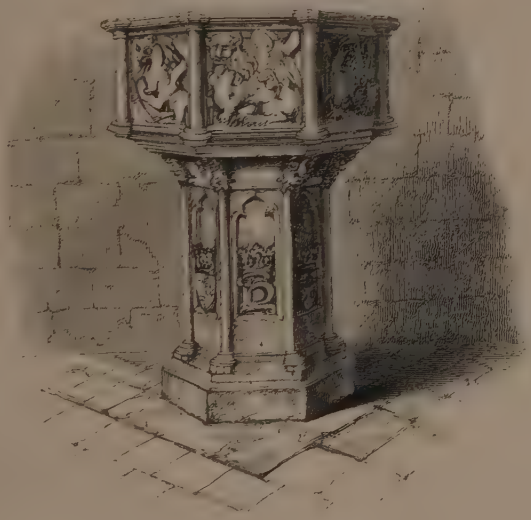


OLD SODBURY.

GLOUCESTERSHIRE.

FAKENHAM.

A Perpendicular Font of very frequent design. It is octagonal; the bowl has shafts at the angles, with square panels, enriched with the Evangelistic emblems and other sculptures. The shaft has arched panels on the sides, the lower part of which are filled with shields of arms and ciphers, surmounted with crowns.



FAKENHAM.

NORFOLK.

STOKE BY NAYLAND.

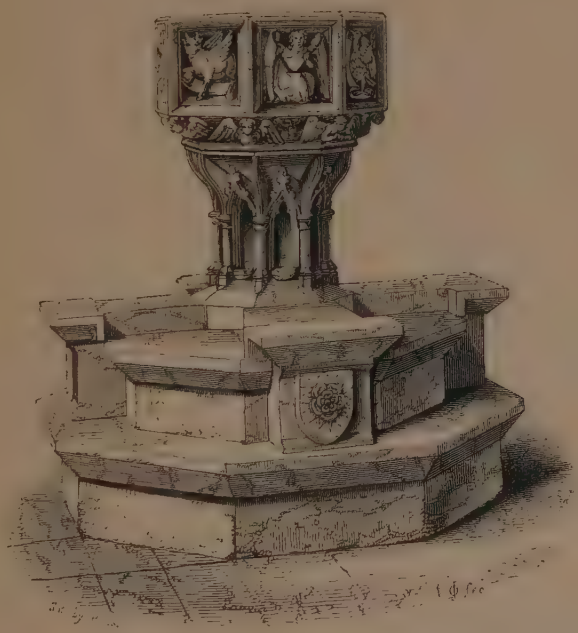
This handsome Font is not in a good state, it has been painted, and several of the figures are mutilated; they represent the emblems of the Evangelists, with an angel in the alternate panel; the shaft is elegant in design, and the execution of the whole good. It is elevated on three unusually high steps; the two lower ones are octagonal, and the upper one in the form of a cross.

The date is 15th century, [Perpendicular,] which is further confirmed by the shield on the front step being charged with the Rose en Soleil, the Yorkist badge, assumed by Edward the Fourth after the battle of Mortimer's Cross, [A.D. 1461,] and afterwards continued by the Tudors.

The dimensions are:—

Height	3ft. 3½in.
Height of steps	2ft. 4½in.
Diameter across the top of the bowl .	2ft. 8in.
Depth of bowl	12in.
Diameter of bowl . . .	1ft. 10in.

The Church is dedicated in honour of St. Mary the Virgin.



STOKE BY NAYLAND.

SUFFOLK.

ST. JOHN, SEPULCHRE, NORWICH.

The design of this Font seems to be a favourite one in Norfolk, as there are several of the same style and character, with so little variation in the form and decorations as to leave scarcely any doubt that they were either copied from each other, or were the work of one artist. We can name Saxlingham, Hales, Blicking, All Saints and St. Mary, Shotesham, and Leveringham.

The panels are filled alternately with the emblems of the four Evangelists and angels bearing shields. The lower part of the bowl is ornamented by angels with expanded wings, and is supported by an octagonal shaft, having buttresses at four of the angles and lions sejant at the alternate ones. The date is fifteenth century. It stands in the centre of the nave at the west end, equidistant between the north and south doors.

The dimensions are:—

Height, exclusive of the step, .	3ft. 5in.
Height of the step . . .	1ft. 11in.
Diameter across the top . .	2ft. 3½in.
Diameter of interior . . .	1ft. 1in.

ST. JOHN, SEPULCHRE.

NORWICH.

EWELME.

On entering the Church of Ewelme, at either door, the first object which meets the eye is the magnificent cover of the Font, raising its spiral form with its numerous arches, buttresses, and pinnacles high towards the roof. It consists of four tiers of arches, ending in a spire richly crocketed, and surmounted by a figure of St. Michael. The plan is that of a small octagon in the centre, from which sixteen perforated buttresses radiate to the angles and sides of the outer frame, and these are connected by foliated arches with pierced canopies, the base being ornamented with the Tudor flower.

The original cover fell down about sixteen years ago, and was very much mutilated; sufficient, however, remained uninjured to enable J. Plowman, Esq., Architect, Oxford, to make a perfect and faithful restoration of every part, which was done under the direction and at the sole cost of the late Edward Burton, D.D., Rector of the Parish.

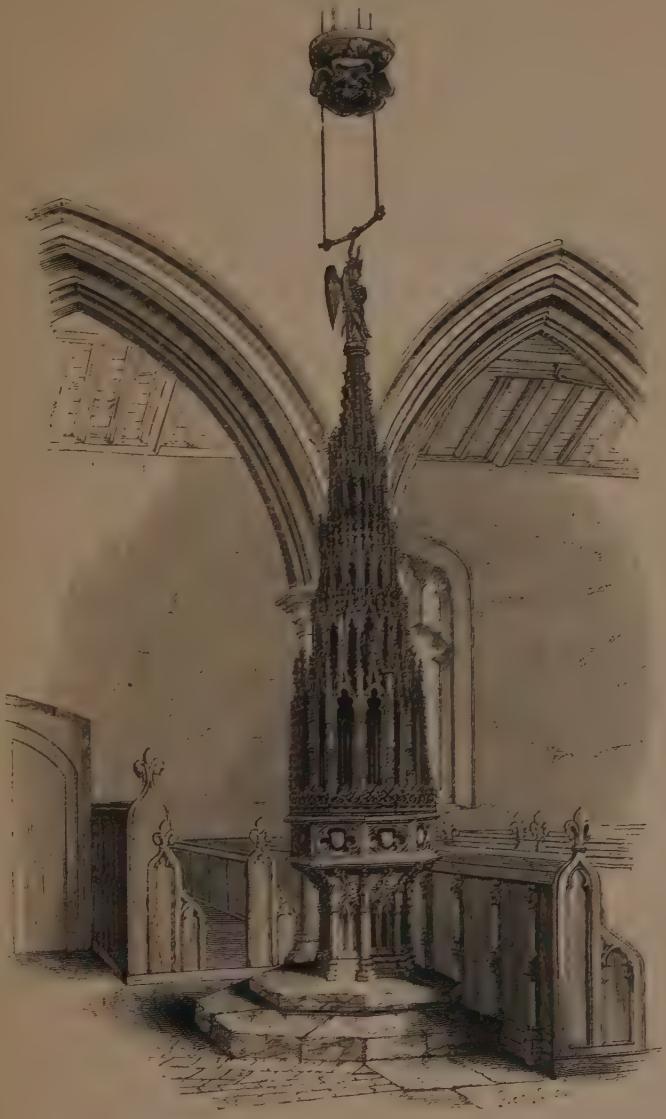
The form of the Font is octagonal; the design is good, but the appearance of the bowl is impaired in effect by having the panels on the sides oblong instead of square.

The Church was built about the middle of the fifteenth century, by the Duke and Duchess of Suffolk; the latter was the grand-daughter of the Poet Chaucer, and lies buried in the beautiful Chapel in the south aisle, where there is a splendid monument to her memory, and another to that of her father Thomas Chaucer.

The Font appears to be of the same age as the Church.

The dimensions are:—

Height, exclusive of the steps, .	3ft. 5in.
Diameter across the top . .	2ft. 8in.
Depth of bowl	1ft. 1½in.
Diameter of interior . . .	1ft. 10in.
Depth of ditto	1ft. 1in.
Height of the cover from top of the Font	10ft. 6in.



EWELME.

OXFORDSHIRE.

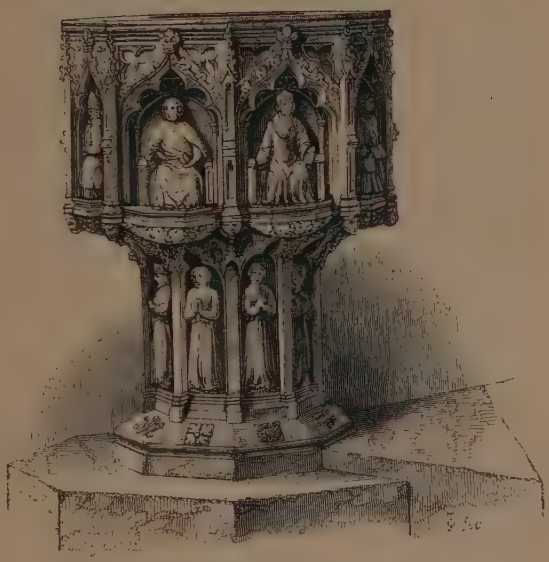
LEVERINGTON.

This magnificent Perpendicular Font, is singularly rich and beautiful. It is octagonal, with panelled and pinnacled buttresses at the angles, the sides being occupied with figures of saints sitting in niches under rich ogee crocketed canopies, supported by brackets foliated beneath. The shaft is ornamented by erect figures in niches, the rich projecting canopies of which support the bowl. The sloping part of the base is ornamented with pateræ of foliage, heads &c. It is not in good preservation; and, moreover, has been painted; it is lined with lead, and has a drain.

The dimensions are:—

Height	3ft. 10in.
Diameter across the top . .	3ft.
. . . of basin	1ft. 10in.
Depth of basin	13in.

The Church is dedicated in honour of St. Leonard.



LEVERINGTON.

CAMBRIDGESHIRE.

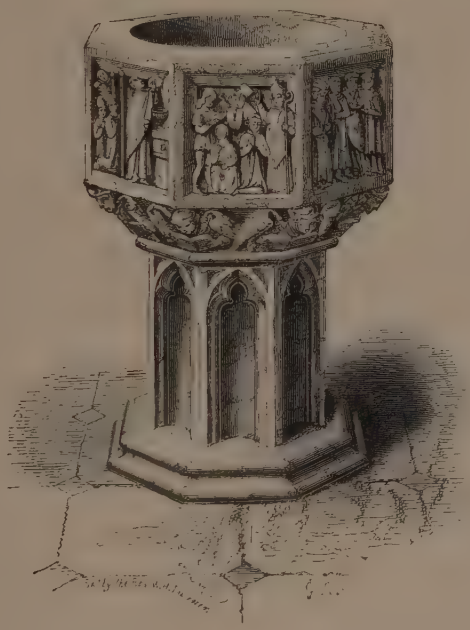
NETTLECOMBE.

A rich Perpendicular octagonal Font. The sides of the shaft are scallopped and panelled with trefoiled arches. The bowl is supported underneath by angels with expanded wings, holding books; and the sides have plain square panels, one of which is filled with symbols of the Blessed Trinity, and the others with figures representing the seven sacraments of the Romish Church, viz: Baptism, Confirmation, Penance, Eucharist, Orders, Matrimony, and Extreme Unction. The costume of the figures is that which prevailed in the reigns of Henry VI. and Edward IV., which clearly points out its date to be a little after the middle of the fifteenth century.

It is of Ham Hill stone, and in good condition, but painted; it stands in the south aisle.

The dimensions are:—

Height	3ft. 1in.
Diameter across the top . .	2ft. 4in.
Depth of bowl	11in.



NETTLECOMBE.

SOMERSET.

AXBRIDGE.

Though wanting in the usual elegance of fifteenth century work, this Font is very characteristic of that period. The bowl is octagonal, supported by eight angels of rather large proportions, and carved in bold relief; the shaft is of the same form, panelled at the sides, and having slender circular shafts at the angles, which rest on large splayed bases. Its position is at the west end of the nave.

The dimensions are:—

Height	3ft. 7in.
Diameter across the top . .	2ft. 6in.
Depth of the bowl . . .	1ft.

The Church is dedicated in honour of St. Mary the Virgin.

AXBRIDGE.

SOMERSETSHIRE.

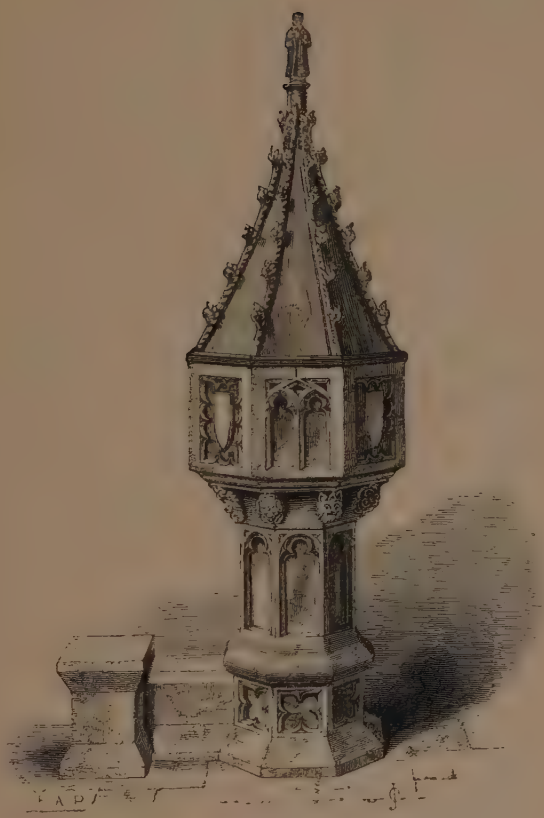
UFFORD.

This is a Perpendicular Font, octagonal in shape, and still remains in good preservation. The sides of the bowl are panelled, and filled alternately with plain shields and window tracery. It is supported underneath by heads and roses: the shaft and bases also are panelled. The principal peculiarity of the Font is the kneeling stone, of which it presents a very good, though uncommon example. The ancient cover is still remaining, having the ribs crocketted, and its place of a finial is surmounted by the figure of an ecclesiastic.

The dimensions are:—

Height	4ft. 6in.
Diameter of interior . . .	1ft. 8in.
Depth of the interior . . .	1ft.
Height of cover including the figure	4ft.

The Church is dedicated in honour of St. Mary the Virgin.



UFFORD.

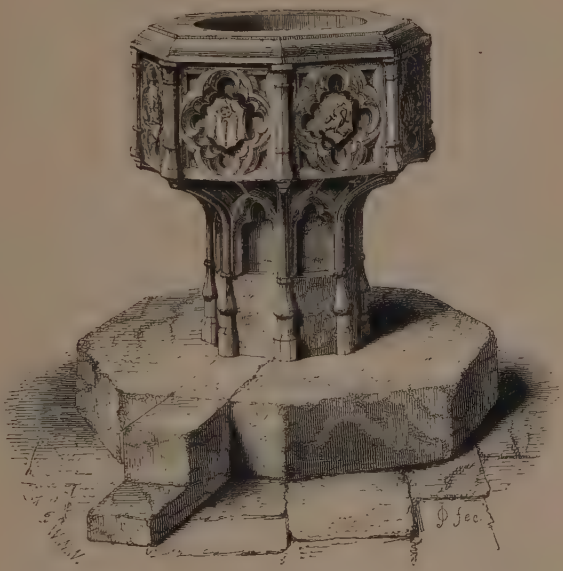
NORTHAMPTONSHIRE.

NORTH BRADLEY

Is a Perpendicular Font of rather late date, but of good design; both the bowl and shaft are octagonal and panelled; the former has doubly feathered quatrefoils enclosing shields, four of which are filled with the evangelistic emblems, and the remaining ones with those of the crucifixion; the latter is also panelled, with round shafts at the angles resting on moulded bases, and which are continued under the bowl to the extreme edge, and support the buttresses at the angles of the bowl. It stands in the centre of the nave, at the west end, hid from general view by an unsightly modern screen.

The dimensions are:—

Height	3ft. 3½in.
Depth of bowl	1ft. 4in.
Diameter across the top	2ft. 8in.
Depth of the interior	1ft. 2in.
Diameter of interior	1ft. 10in.

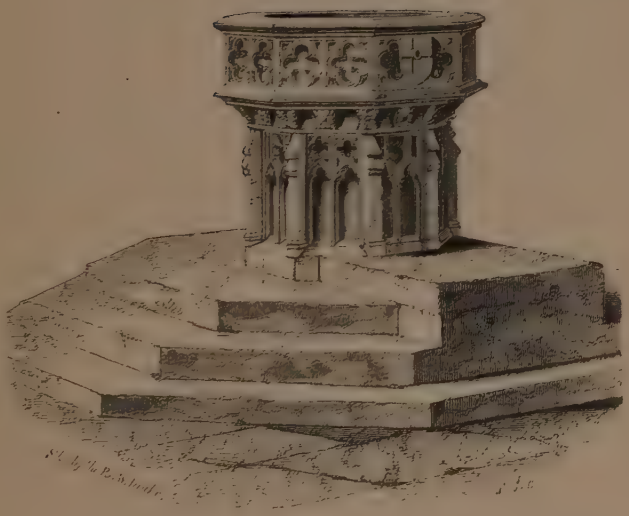


NORTH BRADLEY.

WILTS.

CHURCH OF THE HOLY TRINITY, COVENTRY

This large and beautiful Perpendicular Font is in good preservation, and by scraping off the wash with which it has been covered, the remains of paint and gilding are discovered. It is octagonal, the prevailing form of fifteenth century Fonts. The area of the steps is of unusual dimensions, and suited to the size of the Font, which they raise to the height of 15 inches, the minister's step not included. It stands in the proper place, near the west door of the Church, which is dedicated to the Holy and Undivided Trinity. Total height, 4ft. 11in.; height from base, 3ft. 5in.; diameter, from outside to outside, 3ft.; depth of the bowl, 9in.; diameter of the steps, 9ft. 7in. It is lined with lead, and has a water drain; the two staples are remaining.



HOLY TRINITY.

COVENTRY.

STANTON HARCOURT.

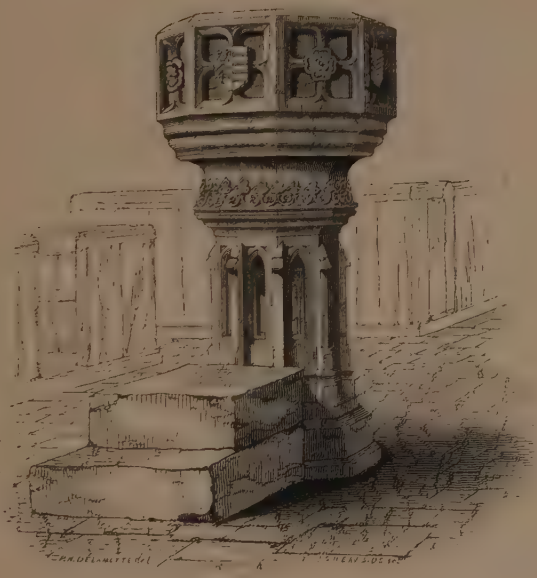
The Church of Stanton Harcourt is amongst the more interesting in Oxfordshire, and its illustration forms one of the publications of the Oxford Architectural Society. It is a cross-church with a remarkably pure Early English chancel. The Font stands in the middle at the west end of the nave, west of the north door. We are indebted to the Vicar, the Rev. Thomas Simonds, for its present correct appearance, at whose request it was freed from the numerous coats of whitewash which nearly obliterated its ornaments till 1833. The following description was supplied by the same gentleman.

"The Font is octangular; each of the compartments is quatrefoiled, except the front, which bears a cross with the letters K and R on either side of it in Gothic characters. Within two of the large quatrefoils are two smaller and more enriched; within the two other a rose; and the remaining three contain shields with the following arms. Byron—Francis impaling Harcourt—Harcourt. By a strange error to have been committed in an age when the science of heraldry was held in high estimation, the arms of Francis are placed on the dexter instead of the sinister side. Sir Thomas Harcourt, who died in 1460, married Joan, daughter of Sir Robert Francis;—but no female of the former family married into the latter. It is probable, from the style of the ornaments carved upon the Font, and from the arms of Byron being placed upon it, that it was erected by Sir Robert Harcourt, who married Margaret Byron, and was son of Sir Thomas."

The dimensions are:—

Height	4ft. 9¾in.
Diameter across the top . . .	2ft. 3¾in.
Depth of interior . . .	11in.

The Church is dedicated in honour of St. Martin.



STANTON HARCOURT.

OXFORDSHIRE.

BRADFORD ABBAS.

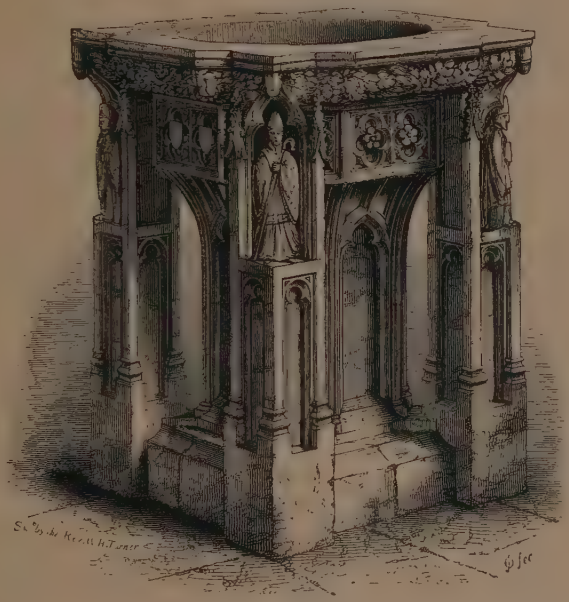
The Font of Bradford Abbas is a rich example of Perpendicular work, and in form very unusual, although another similar in design occurs at Winterborne Whitchurch in the same county. It is octagonal, and round the bowl, which is panelled with quatrefoils, runs a richly sculptured wreath of foliage under the cornice; it is supported by a central shaft panelled, and by a square buttress at each corner. The buttresses also are panelled in the lower part, and in the upper, three have the figure of a Bishop, and in the fourth is the Lamb upon a book, under canopies with pinnacles. The date of the Font appears to be about the time of Henry the Seventh.

It is of Ham Hill stone, and we are glad to say, neither painted nor white-washed; there are the remains of staples, but no cover. It is lined with lead, and has a drain.

The dimensions are :—

Height	4ft.
Diameter across the top	3ft.
Diameter of the bowl	23½in.
Depth of the bowl	11in.

The Church is dedicated to the Holy Trinity.



BRADFORD ABBAS.

DORSETSHIRE.

HURLEY.

The Parish Church of Hurley is dedicated in honour of St. Mary the Virgin. At the west-end of the nave, near the south door, stands its plain Perpendicular Font, of rather uncommon design, and, as is too frequently the case, painted. The dimensions are:—2ft. 9in. in height; 2ft. 8in. across the top; and the bowl is 9in. deep, lined with lead, and has a water drain.

PERPENDICULAR.

HURLEY.

BERKS.

The sculpture and general design of this beautiful Perpendicular Font are deservedly admired. The bowl is octangular, battlemented on the upper edge and supported underneath by angels with expanded wings; the sides are panelled, each containing a demi-angel, five of them sustain shields, the sixth holds a crown, and the others a lute and dulcimer on which they are playing; one of the shields is charged with a cross; the second with a well known emblem of the Trinity; the third with the royal arms; the fourth with the arms of Vere; and the fifth bears semee of cross-crosslets, three boars' heads couped (Swinbourne). It is remarkable that the arms of Vere and Swinbourne are merely traced with a point and the charges are reversed, the Mullet of the Veres being in the second instead of the first quarter, and the boars' heads, as shewn in the engraving, looking to the sinister side of the shield. In the first (but which should be the second) quarter of Vere a harp is traced, probably allusive to the creation of Robert Vere, Duke of Ireland, by Richard the Second, but it was out of character at the period of the erection of this Font.

The shaft is panelled with tracery, divided by battlemented transoms, and the base is surrounded by eight lions, two alternately couchant and dormant. It stands on two octagonal steps, in the centre of the nave, at the west end.

The dimensions are:—

Height	4ft. 3in.
Diameter across the top	2ft. 4in.
Depth of interior	10½in.
Diameter of interior	1ft. 8in.

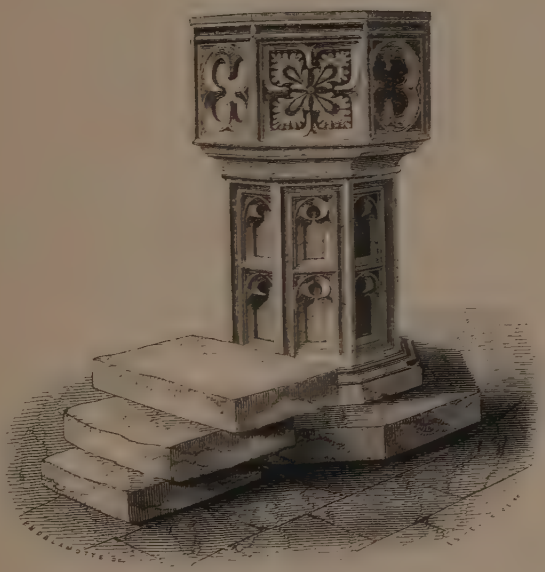
The Church, a well preserved Norman structure, is dedicated in honour of St. Mary the Virgin.

WESTON.

SUFFOLK.

MINSTER LOVEL.

The Church of Minster Lovel is a perfect example of the Perpendicular style, without any additions, and nearly free from mutilation. The Font is coeval with the building, and a good specimen of the period, though not very elegant. It has an hexagonal bowl, alternately panelled with a plain and ornamented quatrefoil, and a shaft of the same form with two tiers of panels. The Church is cruciform, and the Font stands in the centre of the nave, west of the tower.



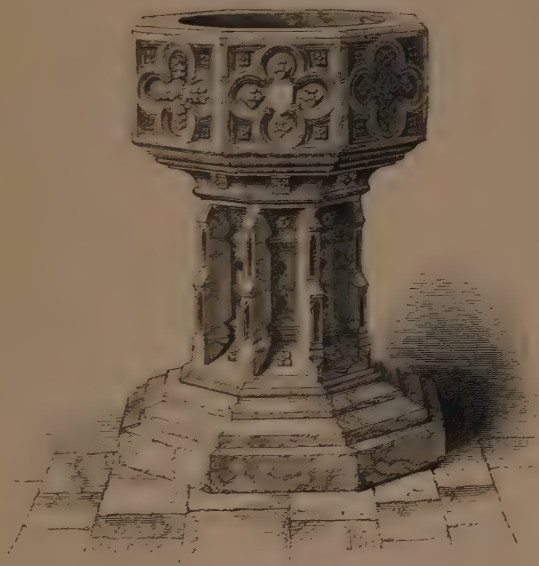
MINSTER LOVEL.

OXFORDSHIRE.

PINCHBECK.

This Perpendicular Font, though of good proportions and mouldings, bears evident marks of being of late date. It is so thickly studded with small ornaments as materially to injure its general effect; and they are introduced in situations where they would not have been when a more pure style prevailed. The Font in the village of Purfleet, about three miles distant, is precisely like, in size and ornaments, and most probably by the same artist. It is gaily painted; the small ornaments are a bright green; the mouldings, under the bowl, sky-blue; the bowl and pedestal a bright yellow, and the base a sooty-black: it is lamentable to see such disfigurement. It has a modern cover, and stands at the west end of the nave; it measures, in height, 4ft. 1½in.; diameter, across the top, 2ft. 7in.; the bowl is 14in. deep, lined with lead, and has lately had a new tap fixed to let off the water outside instead of by a drain.

The Church is dedicated in honour of St. Mary.



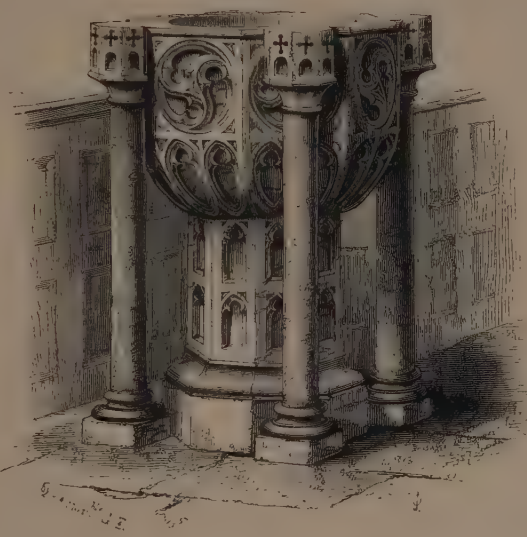
PINCHBECK.

LINCOLNSHIRE.

BOCONNOC.

This is one of those singular mixtures of style which seem not to be uncommon in Cornwall. We see in it the ancient Norman, or Early English form, preserved, though all the details are of a much later period.

It exhibits an octagonal bowl, supported on a shaft of the same form, each richly panelled. On four sides of the bowl are semi-octagonal projections, which serve as capitals to the angle-shafts, ornamented with arches and loopholes; the bases, too, of these shafts do not agree in character with the other parts of the Font, and the whole appears to have been executed in the fifteenth century, or perhaps in the sixteenth.



BOCCONNOC.

CORNWALL.

PETROCKSTOW.

The general form of this Font—the bowl supported by a central pillar with shafts at the angles, seems to have been very prevalent in this county at all periods from the Norman to the Perpendicular. The date of the present Font is about the end of the fourteenth or beginning of the fifteenth century; but it is no easy matter to assign dates to many of the Cornish Fonts. The cover appears to be later, it measures three feet high, and two feet five inches on each side at the base. The Font stands in the centre of the nave at the west end; there is a drain but no lining.

The dimensions are :—

Height, exclusive of the steps,	2ft. 6in.
Diameter across the top	2ft. 3in.
Diameter of the interior	1ft. 9in.
Depth of the bowl	10in.
Depth of the interior	7in.

The Church is dedicated in honour of St. Petrock.

PETROCKSTOW.

CORNWALL

ST. NEOT.

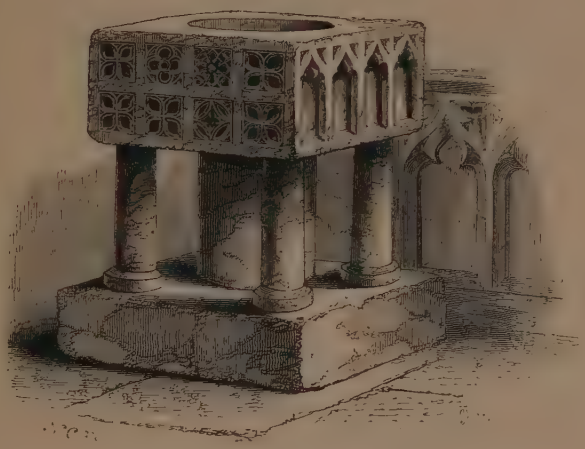
This curious and singular Font is much later in date than might be supposed from its general composition. If the shape alone was to be considered, it would be taken for Norman, but the panelling on the sides clearly indicates a later period; it is, probably, fifteenth century workmanship.

The bowl is square externally, but circular within; it is supported by a central pillar and a shaft at each angle, all very plain. It is in fair preservation, and lined with lead, and has a drain.

The dimensions are :—

Height of Font . . .	2ft. 2in.
Diameter across the top . . .	2ft. 4in.
Depth of the interior . . .	11in.

The Church is dedicated in honour of St. Neot.



ST. NEOT.

CORNWALL.

This is a late, but very rich Perpendicular Font, and belongs to that period when minute ornament was carried to excess. It is also remarkable for having the names of the donors, and the date of the gift, 1544.

Both bowl and shaft are octangular; the former has buttresses and pinnacles at the angles, and crocketted ogee arches on the sides, which are occupied with the Crucifixion and the Seven Sacraments of the Church of Rome. These are supported by brackets, formed of foliage and angels. The buttresses too are supported by angels. The shaft is ornamented in the same manner as the bowl, but the niches contain figures of saints; those on the sides shewn in the engraving, are St. John, St. Margaret, and St. Paul, and under these is the following legend, in black letter, encircling the shaft:—

Remēber | ye soul of | S. Honyter | & Margaret | his wife | and Johñ | Beforth Chapli |

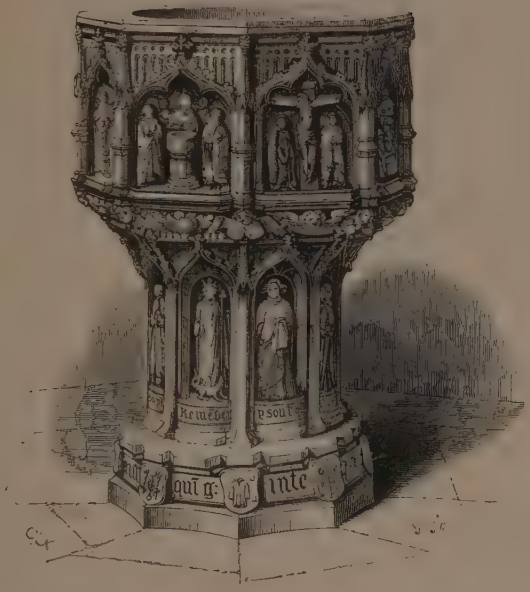
At the angles of the base are shields, containing the emblems of the Crucifixion, and in the spaces between the inscription is completed as follows:

Anno | dni | mill | quīg | inte | qua | drge | ḡrto |

The design and execution of the whole are rich and good; much artistick skill is displayed in the grouping of the figures on the bowl, but it is defaced. It stands at the west end of the nave on a flight of five steps.

The dimensions are:—

Height	4ft.
Diameter across the top . .	1ft. 11½in.
Diameter of interior . . .	1ft. 1½in.



WALSOKEN.

NORFOLK.

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